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A SPECIAL REPORT

Tampering with test results. Passing off suspect blood as clean. Discarding records. Current and former employees say the New York Blood Center, supplier of 80 percent of the city's blood, may be putting New Yorkers at risk.

BY KATHERINE EBAN FINKELSTEIN



NOV. 27 1996



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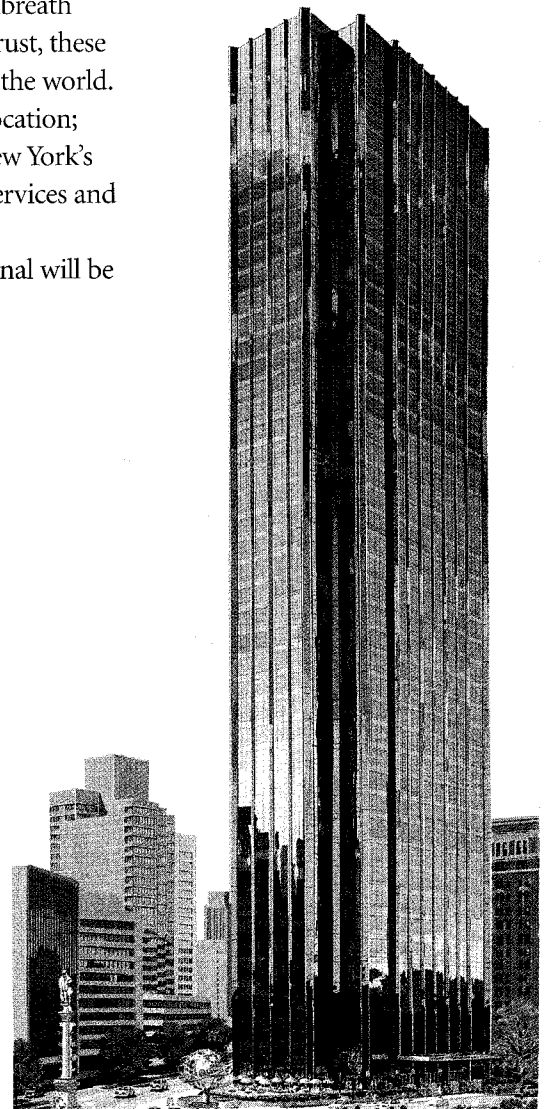
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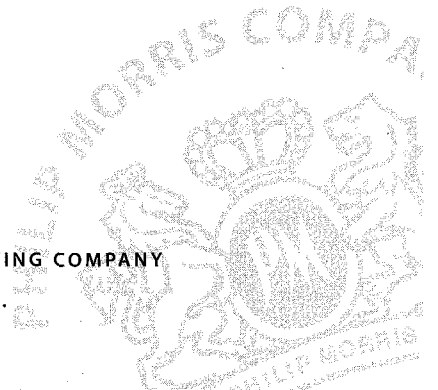
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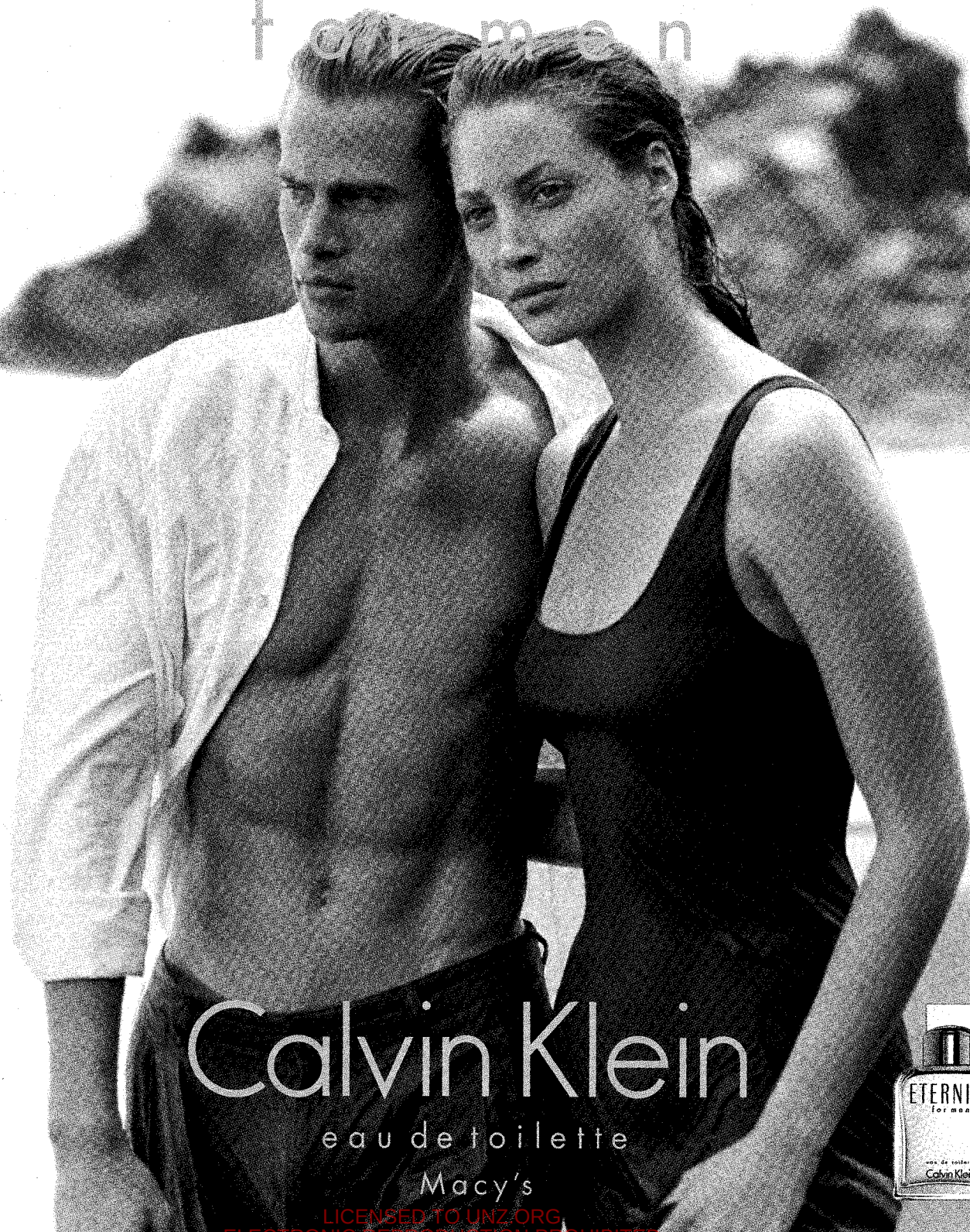
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"We were told that the more we produced, the more we would get in bonuses.

At the time, I thought it was a good idea to get an extra bonus in my paycheck."

A NEW YORK BLOOD CENTER SUPERVISOR, PAGE 28

28 A Bloody Mess

By Katherine Eban Finkelstein

The New York Blood Center, the not-for-profit organization that supplies 90 percent of the blood used by area hospitals, is in a tough financial squeeze, and all the tests required by the FDA to screen out tainted blood don't come cheap. A five-month *New York* investigation has found that technicians and their supervisors at the Blood Center have subverted accepted lab practice—going so far as to tamper with results—to approve donations that don't make the cut. Is the city's blood supply safe?



38 Ice-Cream Socialites

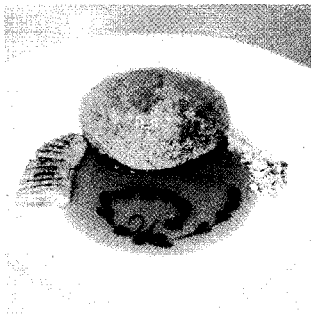
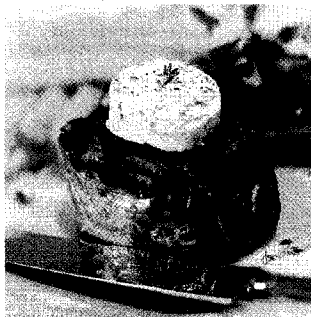
By Ralph Gardner Jr.

A-list parents no longer have to skip the party circuit—now they bring the kids. Charities are discovering that if the little ones are happy, the adults will give till it hurts. And you should see the goody bags.

44 A Complex Plat

By Corby Kummer

What goes into the construction of a top restaurant's menu? That exquisite mix of meat dishes and pastas, desserts and drinks, appetizers and salads, is the product of more intense engineering than goes into a suspension bridge. The chefs from Café Centro and Montrachet reveal what's under their toques.



Gotham

19 The renegade homeless organization; Ferrari exported; coffee with the man from East Timor

Departments

24 The City Politic

Michael Tomasky

Al D'Amato's why-can't-we-all-just-get-along maneuver is shameless—even for him

82 The Underground

Gourmet

Peter Kaminsky

A sandwich shop for the starving hysterical naked; Le Gigot's powerfully flavored bistro fare

Marketplace

50 Best Bets

Corky Pollan

Edison without the con; juice with strength; a Swiss Army warm-up (without a corkscrew)

52 Sales & Bargains

Dany Levy

Steven Alan needs an outlet; freebie smoothies; want Tibet?

55 Inconspicuous

Consumption

Paul Lukas

The package says NEW LOOK! but our writer just says *huh?* When marketing takes all the credit

The Arts

56 Movies

David Denby

Searing drama: *The English Patient* is powerful and beautiful, if sometimes an artsy folly

72 Theater

John Simon

The Red Devil Battery Sign is powerless; *Cakewalk* doesn't rise

50



77 Art

Mark Stevens

What three new exhibits share: reliquary worship for the secular

77 Classical Music

Peter G. Davis

A corrected *Contes d'Hoffmann* that will satisfy no one but the scholars

80 Television

John Leonard

Cleaning up the Clutters: a remake of *In Cold Blood* with redirected sympathies

Cue

83 After-after hours on Hudson Street; that book by Nabokov, out loud; religious tuna fish; Emilio Estevez directs his dad; *bonjour, Les Enfants*

Misc.

Letters 10

Intelligencer by Beth Landman Keil

and Deborah Mitchell 15

New York Competition

by Mary Ann Madden 129

Guardian Crossword 131

'Cue' Crossword

by Maura B. Jacobson 131

Bad Publicity by Larry Doyle

and Kyle Baker 132

Classified 117

Strictly Personals 125

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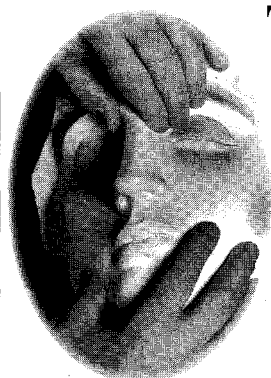
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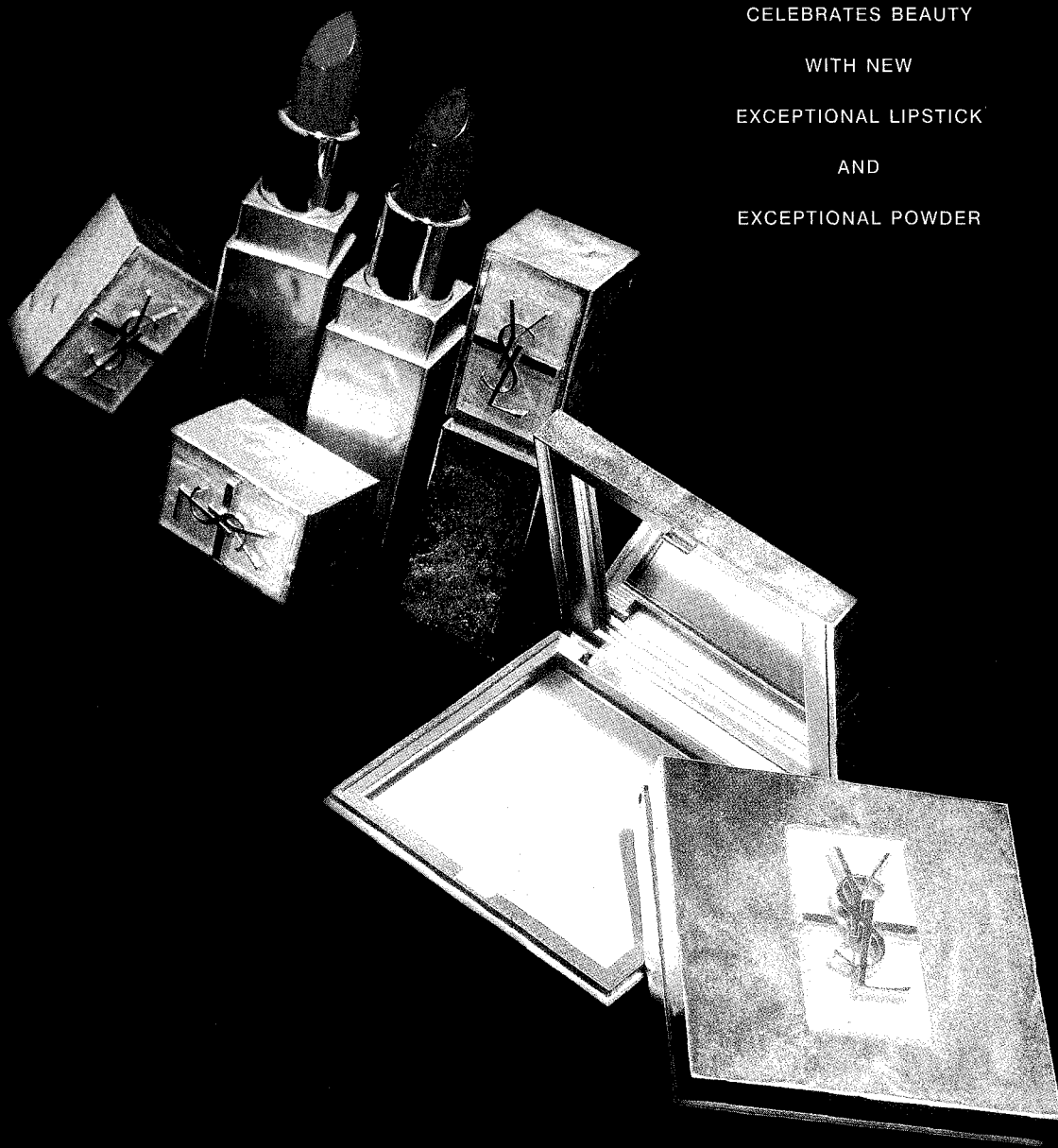
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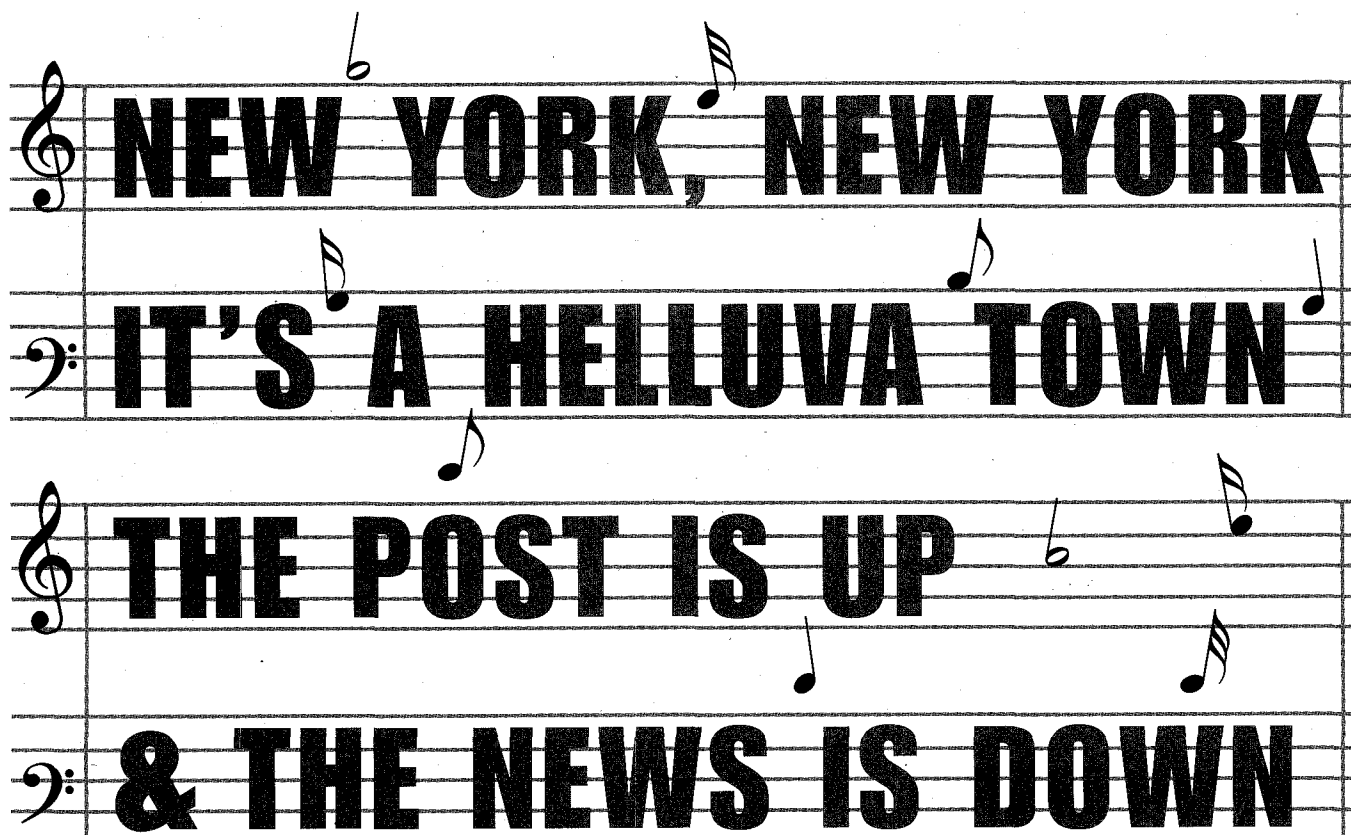
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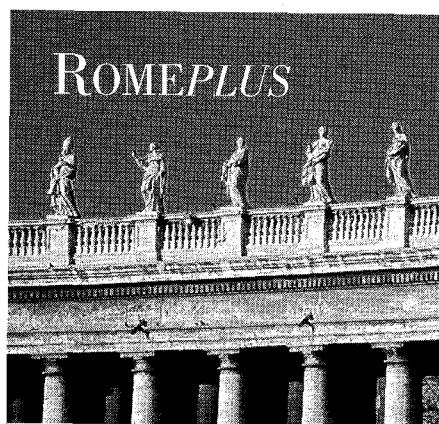
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LETTERS NOVEMBER 25, 1996

Street Scene

*Readers wrangle about the services below Park Row;
should Thomas Pynchon have been found?*

I MOVED TO THE FINANCIAL DISTRICT recently after tiring of the noise and chaos in "fabulous" Chelsea ["Wall Street Wonderland," by Alex Williams, November 4]. I came in search of peace and quiet, lots of space, low price, and convenience, and I truly have found all of the above. I work in the financial district, so my commute to the office is basically a ride in my elevator. The neighborhood is busy during the day while I am at work, but in the evenings, after most of the workers have gone home, it becomes peaceful—rare in Manhattan.

Contrary to what most people think, it is never totally deserted, and there are lots of places to shop for groceries and to eat. Two supermarkets (Food Emporium on Chambers Street and Associated in Southbridge Towers), the Greenmarkets at the World Trade Center and City Hall, and 24-hour Korean delis meet my needs for food shopping. For just about everything else, I can shop in stores and eat in or take out from restaurants near Fulton Street, the World Financial and Trade Centers, and the South Street Seaport. TriBeCa, SoHo, Chinatown, and Little Italy are just a short walk away, and the waterfront parks in Battery Park City are clean, new, and architecturally and aesthetically spectacular.

Friends thought I was crazy to move here and have asked me what the drawbacks to living here are. I can honestly say to them that I have yet to discover any.

Anthony Pietrangolare
MANHATTAN

ALEX WILLIAMS PAINTS AN OVEROPTIMISTIC picture of the so-called impending residential "boom" in the Wall Street area. As a resident of Nassau Street, I would gladly welcome such a boom. However, I wouldn't recommend this area to any of my friends, regardless of the market price. A bare-bones minimum of grocers, delis, the-

aters, video rentals, clothiers, hardware stores, health-food stores, and pharmacies are scattered about, all of which close by 7 P.M. and hardly any of which are within reasonable walking distance. Most of the retailers, whether of food or of clothing, sell old, low-grade goods at a top price in dirty surroundings. Street repairs (six blocks of Nassau Street are being destroyed as I type this letter), which occur often, happen long after business hours, well into the night, sometimes until 4 A.M. Since this is still primarily a business district, trash pickups occur at midnight, 3 A.M., and 4 A.M. almost every night. New York Hospital on Spruce Street is one of the worst hospitals I've ever seen. There is lots of train service but no taxi service. At night, this area is chillingly desolate.

If Giuliani really wants to make a difference in this area, he should offer incentives and make concessions to small-business owners to allow the inclusion of much-needed megastores. Only when he accomplishes this, via zoning deregulation and deletion of long-standing grandfather laws, will he increase the census in lower Manhattan. Sure, there are plans for the ten-screen movie complex, but that simply isn't in the Wall Street area. In addition, your article makes it seem as though if a couple of self-appointed trendy eateries from SoHo open up other locations in the Wall Street area, the yuppies will sell their palatial domiciles and come looking here for bargains they don't even need!

Plex Barnhart
MANHATTAN

Tom Tom Club

CONGRATULATIONS TO NANCY JO SALES and *New York* for pulling off the literary/journalism coup of the century! Imagine, finding Thomas Pynchon ["Meet Your Neighbor, Thomas Pynchon," November 11]! Kudos to a great article that admirably respected the author's right to privacy while expounding the mythos surrounding both him and his great works.

As always, Harold Bloom remains shortsighted in his tainted observa-

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LETTERS

tions of *Vineland* as a less-than-magnificent novel. What he terms a "terrible book" was actually an extension of *Gravity's Rainbow* for the Information Age. It met video and television head-on as *Gravity's Rainbow* confronted film. What William Gibson's *Neuromancer* has done for cyberpunk and the Internet, the combined texts of *Gravity's Rainbow* and *Vineland* do for the modern American consciousness. These novels together illustrate the individual's continued existential angst in a society where information is commodity and where faith, trust, and hope are readily exploited for cash. Mr. Pynchon, a prophet of our age, has looked into the face of modern Western civilization and decided, quite virtuously, to disassociate himself. Looking forward to *Mason & Dixon*.

John-James Sargent
WATERBURY, CONN.

I FIND IT INCREDIBLY HATEFUL THAT Nancy Jo Sales all but prints Thomas Pynchon's home address. Why is she so resentful of his incredibly good fortune—a family, a circle of friends who honor his wishes, success, *anonymity*? Other than that, the article was, to the faithful, an assemblage of old stories and folklore—retread retro garbage. May she never know such an invasion of privacy.

David Dunton
HOBOKEN, N.J.

I DEPLORE THE DECISION TO PRINT "Meet Your Neighbor, Thomas Pynchon." A great and good man has chosen to live quietly in our midst; until this article appeared, his passion for privacy—not to mention the privacy of his child!—has been pretty much respected. Your stakeout may have been successful on a base level; you may have "bagged your quarry" (for whatever that was worth); but I found the article distasteful, the photograph invasive and more than a little creepy (are we *all* on *Candid Camera* now?), and the entire endeavor far below the sophisticated standards I expect from *New York Magazine*.

Tim Page
MANHATTAN

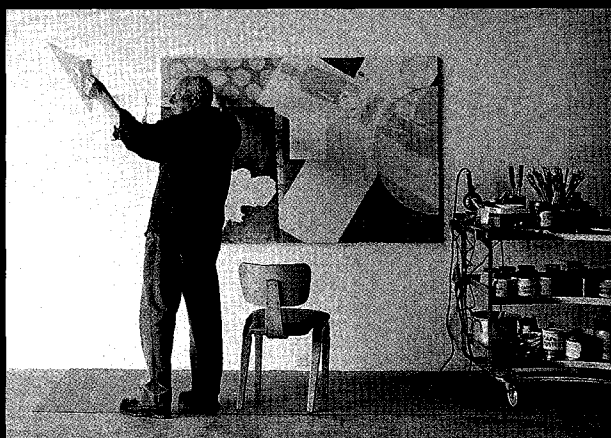
In Memoriam

A MEMORIAL SERVICE FOR RANDALL Short, who until his recent death covered the theater for *New York*, will be held on Monday, November 18, at 4 P.M. at St. Thomas Church (Fifth Avenue and 53rd Street).

"Abounds with surprises at every turn"—The Wall Street Journal

"Don't miss this"—The New York Times

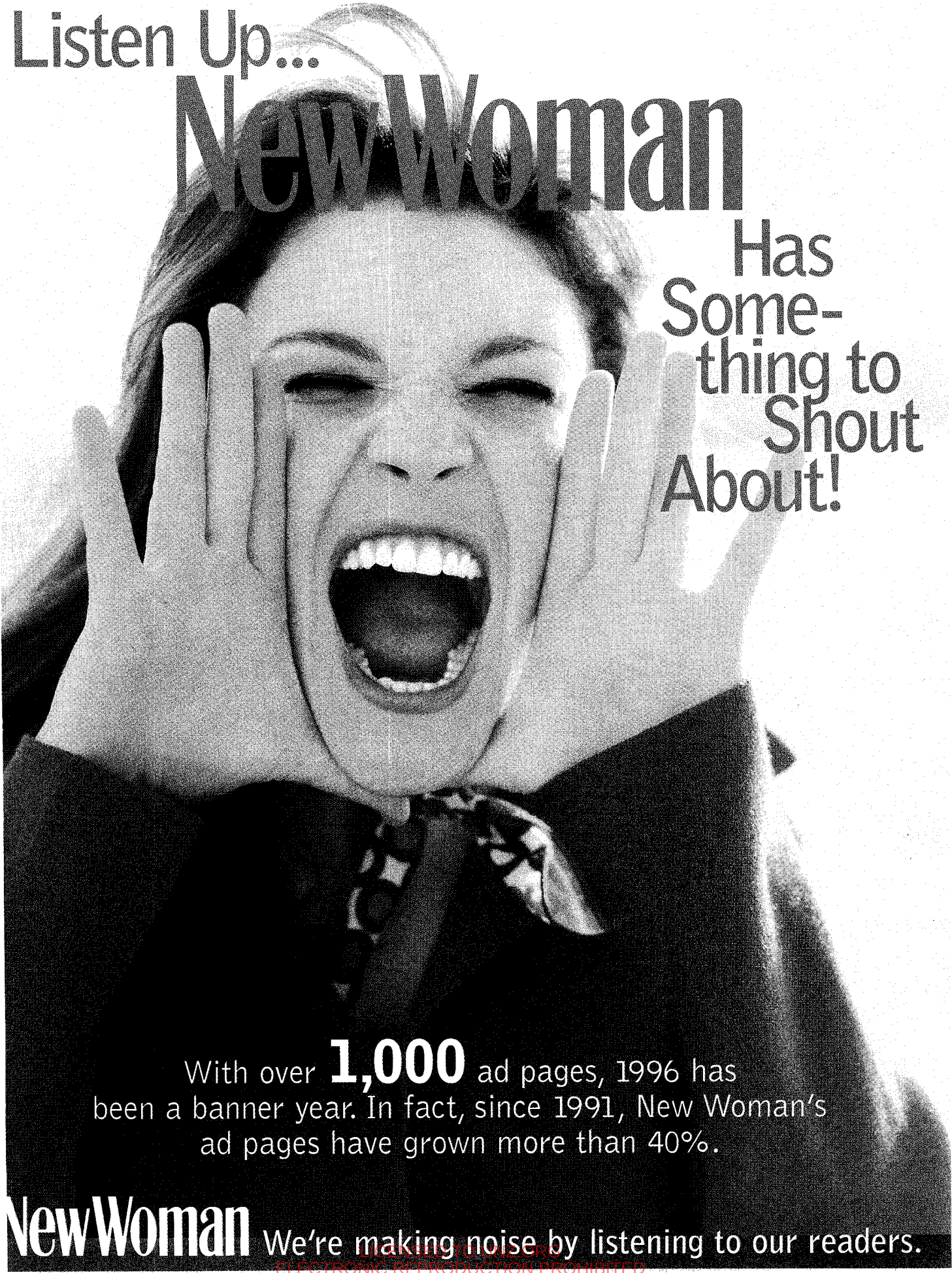
More than 225 paintings, prints and sculptures, span 40 years of a career that continues to surprise. See for yourself why Jasper Johns has had such a profound influence on contemporary American art.



Jasper Johns with a work in progress in his Connecticut studio, 1996. Photographed by David Seidner. Courtesy of Harper's Bazaar.

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on view now **The Museum of Modern Art**

Information: 212 708-9480 This exhibition is sponsored by Philip Morris Companies Inc.

A black and white photograph of a woman with short, dark hair, shouting with her mouth wide open and her hands cupped around her mouth. She is wearing a dark jacket over a patterned scarf. The background is plain white.

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BY BETH LANDMAN KEIL AND DEBORAH MITCHELL

INTELLIGENCER

WILL GUMBEL TAKE A GAMBLE ON ABC?



Gumble:
Networking

The guessing game over the future of *Today's* **Bryant Gumbel** seems to be boiling down to three little letters: ABC. Gumbel announced almost a year ago that he'd leave the NBC morning show when his contract ends in January. For months now, network-news nabobs have been speculating on where the longtime anchor would end up. Last week, Gumbel was seen eating dinner at the Mark Hotel with ABC chief **Bob Iger** and network president **David Westin**, reactivating old rumors that ABC is planning to hire Gumbel to host a new show on Thursday nights. The idea, according to ABC sources, is to do an "edgy" talk show ad-

POMPOUS DIETER DUCKS THE LAW

The modeling world is abuzz with rumors that *Wilhelmina* Models, the home of **Beverly Johnson** and **Daisy Fuentes**, is up for sale. The problem stems from *Wilhelmina* mogul **Dieter Esch**'s unfortunate financial experience with the skewered *Pomp Duck and Circumstance*—a Weimarish slapstick version of *Cirque du Soleil* with food—that lost well over \$1 million and landed Esch on the wrong side of the law. On November 6, the cash-strapped Teuton was arrested in Atlanta for writing bad checks. "There were arrest warrants, but they were settled," asserts his daughter **Natasha Esch**, who heads the model agency. "He was booked, but he was released on bond in the middle of the night. They can arrest you in Georgia for writing even a \$100 check that can't be covered. It's a bit backwards down there." But in Esch's case, it wasn't one but a total of twelve checks, and his bail was set at \$11,000. "Checks were written which were cashed before they were supposed to be," claims Natasha. "And as for the agency being up for sale," she maintains, "this situation has had no effect on *Wilhelmina*. We made some staff changes, but I am 25 and I have no interest in retiring yet." Court papers allege that Esch and his partners owe creditors between \$1 million and \$10 million.

dressing the week's top stories, modeled on the Sunday-morning show that **David Brinkley** has just ceded to **Cokie Roberts** and **Sam Donaldson**. "Bryant Gumbel would be a

hell of a bench person to have," says one news insider, who sees a connection between the Gumbel talks and **Diane Sawyer**'s current flirtation with CBS, which could eventually put her in **Dan Rather**'s anchor chair. "If Diane were to leave [ABC], Bryant could be a good guy for *PrimeTime*," says the source. "He could even substitute for [Ted] Koppel." But Gumbel's agent, **Ed Hookstratten**, warns against reading too much into one dinner. "The day before, he was with [NBC News president] **Andy Lack** for two or three hours," says Hookstratten. "Bryant does not, has not, and will not decide on anything before the first of the year."

THERE GOES THE NEIGHBORHOOD...

Though he has taken a leading role in the battle to stop a sprawling movie-theater com-



The Esches:
Chicks and balances

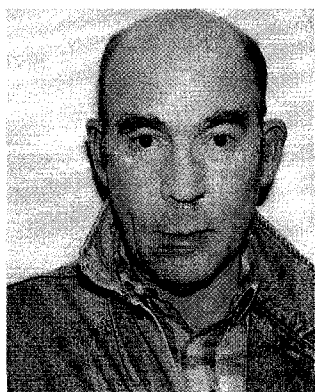


Nell Campbell:
Losing Lynn?

NELL FALLS OFF THE WAGENKNECHT

The longtime partnership between restaurant divas **Nell Campbell** and **Lynn Wagenknecht** is on the skids, according to sources who say that Wagenknecht is bailing out of the trendy but troubled Houston Street hot spot E&O. The friendship between the once-inseparable partners—who jointly own Kiosk on the Upper East Side and 14th Street landmark *Nell's* in addition to E&O—is said to be suffering because of the males in their lives. Sources close to the two say that Wagenknecht doesn't get along well with Campbell's boyfriend, E&O contractor **Eamon Roche**, while Nell is none too pleased that Lynn has become very friendly once again with her ex-husband **Keith McNally**. "Nell is someone who takes sides, and she took Lynn's side against Keith during the divorce. Now that Lynn and Keith are friends again, she doesn't know what to do," says a longtime acquaintance. But Lynn insists that she and Nell are still friends, and **Edward Youkilis**, manager of Wagenknecht's *Odeon*, says the rift is "not personal. Lynn has taken on a lot of projects, and now she wants to spend more time with her children."

plex from opening on N. Moore Street—across from his current loft—**John F. Kennedy Jr.** opted to skip the Landmarks Preservation Commission's hearing on the issue last Tuesday. Sources say his concern over the edifice has dimmed somewhat since he and **Carolyn Bessette Kennedy** decided to move off the block. Kennedy recently vowed that he and his bride wouldn't be driven out of TriBeCa, and it seems he was right. According to a real-estate source, "Carolyn's been going around looking at bigger, higher-end lofts in TriBeCa and SoHo." But a spokeswoman for JFK assures us that gentlemanly John hasn't bowed out entirely. "He



Hunter S. Thompson:
Hosing Wenner



Dolce & Gabbana:
Spin control

couldn't make the meeting because he was out of town."

THE PRICE AIN'T RIGHT; DELANO LITE

RADIO FREE ROCKEFELLER: Will the Rockettes be run out of Radio City? The Music Hall's new landlords, a group of investors led by Tishman Speyer; Goldman, Sachs; and **David Rockefeller**, have just warned Radio City Music Hall Productions—the company that owns the Rockettes and produces the annual Christmas show—that its lease will expire a year from January. While the production company says it hopes to extend its lease, a Rockefeller Center spokesman sounds less hopeful. "It would be entirely normal for an owner to look at *all* its options," he says ominously.

HUNTER THOMPSON'S POWDER TOOL

Hunter Thompson still knows how to inspire fear and loathing among his editors. First, the stoned-age writer—delighted with the piece **P. J. O'Rourke** wrote about him in the current issue of *Rolling Stone*—sent flowers to the staff members who worked on it, picking a pair of beautiful and expensive white orchids for big boss **Jann Wenner**. Then, last Monday, the gonzo journalist burst into Wenner's office, brandishing a fire extinguisher. Jann was, as usual, on the phone, but he glanced up, spotted his armed and manic writer, and frantically motioned to him to drop his weapon. But instead, Thompson squeezed the trigger on the fire extinguisher and shot it straight at his editor, who disappeared into a huge cloud of dry dust. "He emerged from the cloud, and he was still on the phone," says the source. That night, an unpowdered Wenner joined Thompson at the party celebrating the twenty-fifth anniversary of the classic *Fear & Loathing in Las Vegas*. **Tom Wolfe** was also there, leading one wag to speculate that Thompson's outburst may have been provoked by the allegedly extravagant sum Wenner paid Wolfe for "Ambush at Fort Bragg," a short story that will appear in the next two issues of *Rolling Stone*. (It's Wolfe's first published fiction since *Bonfire of the Vanities*, which appeared serially in *Rolling Stone* in 1984.) Wenner won't discuss Wolfe's fee and nostalgically calls Thompson's ambush "a fond memory of one of our antics together, twenty years ago."

OFF THE AVENUE: **Laura Fisher** has just joined the most exclusive club in New York: former editors of *Avenue* (and its short-lived sister *On the Avenue*). The list of refugees from the East Side glossy includes *Vanity Fair*'s **Michael Shnayerson**, peripatetic P.R. man **Dan Klores**, *Allure*'s **Joan Kron**, and online editor **Susan Mulcahy**. Fisher, who got the ax last week, already has a book proposal circulating, sources say. The magazine's notoriously difficult owner, **Judy Price**, handled the latest editorial change as delicately as ever: Her public-relations rep was calling around announcing the new editor—**Sandra Bass**, previously editor-in-chief of Hearst's business-publishing group in Long Island—just as Fisher herself was getting the news.

BANKING ON LOVE: "Bid'em-up Bruce," as investment banker **Bruce Wasserstein** was christened in the eighties for his prowess at leading the barbarians to the proverbial gates, has just made a bid for matri-

monial bliss. The divorced financier recently exchanged vows at his East Hampton home with **Claude Becker**, a striking brunette who spent

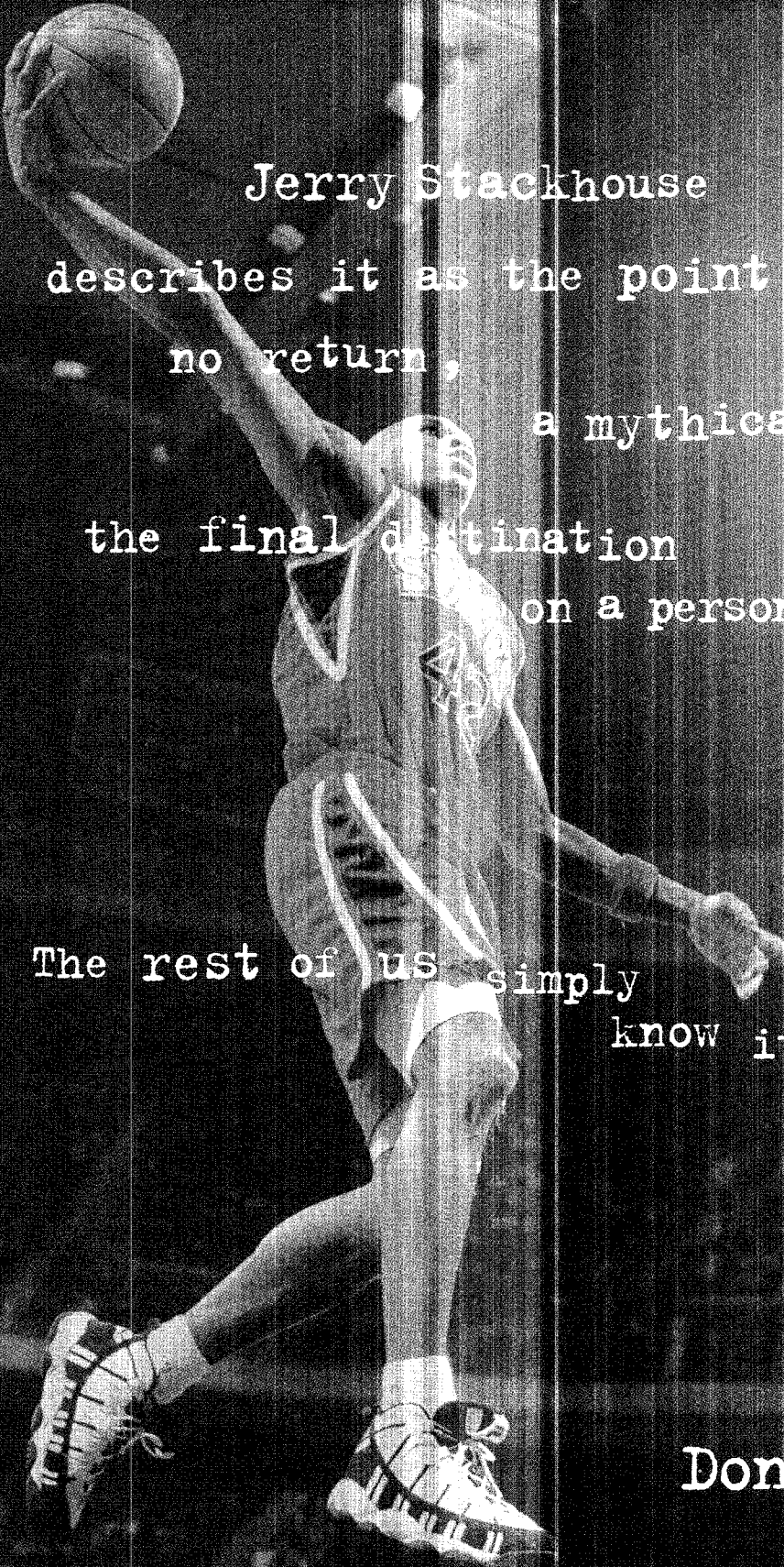
years as a producer at CBS News, stationed in Paris, London, and New York.

NO MORE McNALLY: When New York's hipsters make their annual Thanksgiving pilgrimage to South Beach's trendy Delano Hotel, two people will be conspicuously absent—**Brian McNally** and **Madonna**, who owned the Delano's Blue Door restaurant with hotelier **Ian Schrager**. McNally, who still runs the restaurant at Schrager's Royalton but whose relationship with the hotelier has been increasingly strained, is quietly negotiating to sell his interest in the Miami restaurant. "Some more-interesting prospects have come my way, which would make it impossible for me to fulfill my duties at the Blue Door," McNally says diplomatically. Meanwhile, Madonna's spokeswoman confirms that the Maternal Girl has reduced her involvement in the hotel but declines to say why.

Additional reporting by Matt Pincus and Beth McGrath.

JUNIOR VARSITY FASHION FLAP

When club god **Junior Vasquez** gets behind the turntables at **Mark Eisen**'s November 23 fashion show at the Palladium's Fall Ball AIDS benefit, don't expect competitors **Dolce & Gabbana** to be in attendance. After a protracted rivalry between the two design firms over the affections of the diva-esque D.J., Dolce & Gabbana, who were set to finish designing Vasquez's new Palladium VIP lounge this December, were aghast to discover that the prized music man is lending his talents to Eisen. Apparently, the sour note between the two labels started two years ago when Vasquez canceled his regular gig providing the music for Eisen's fashion shows. When the D.J. subsequently agreed to remix a promotional single for Dolce & Gabbana last spring, sources say, the folks at Eisen hit the roof. But now that Vasquez has turned volte-face and agreed to provide the soundtrack for Eisen's Palladium show this Saturday, Dolce & Gabbana may be snippishly backtracking on their agreement to design the special VIP lounge next to Vasquez's \$100,000 D.J. booth. "I don't know if we're going to do it," says a D&G spokesperson. "I can tell you that we certainly haven't done any work yet." For his part, Eisen seems amused by the brouhaha. "Junior started with *us*," sniffs an Eisen insider. "I guess it just took [Dolce & Gabbana] a while to catch on."

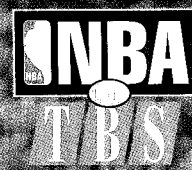


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GOTHAM



Sometimes I think there's a buried maniac who runs the mind of this city—Norman Mailer

THE FRONT PAGE A Cult Grows in Brooklyn

Of course they're a terror organization; they're landlords.

MANY NEW YORKERS WERE SHOCKED last Tuesday when they read that police, in the course of investigating suspected child abuse at a Crown Heights apartment building, instead discovered a revolutionary Communist cult armed with sixteen handguns, five shotguns, eighteen assault rifles, nine other rifles, a Thompson submachine gun, thousands of rounds of ammunition, five pounds of black powder, knives, handcuffs, bulletproof vests, fake police badges, and some inert hand grenades. *Oh, my God*, the typical New Yorker thought, *the police actually investigate suspected child abuse?*

After that shock wore off, curiosity set in: How odd, in New York City, to find an organized band of anti-government lunatics. This is the sort of thing one expects to find out there somewhere, where fertilizer is plentiful and the notion of community still exists. In a huge cosmopolis such as this, people keep to themselves and so most political-terror campaigns tend to be single-kook operations (unassimilated foreign terrorists excluded). Not until it was revealed that Brooklyn's Provisional Party of Communists were also *landlords* did it all began to make sense.

"Everybody was afraid of them," said Paulette Hicks, who lived in one of the three Carroll Street buildings owned by the Communist cell. "They acted very strange and had an attitude problem."

"They would never tell you their names," Hicks said. "We only knew them as John

and Jane Doe."

Strange men would appear in the hallways. If a tenant asked who they were, the men would reply: "I'm one of the supers."

There was often no heat or water. "They were more concerned with keeping up a good façade," said Michael Corbie, another tenant. "But on the inside, it was bad."

"They have a tendency to write you a lot of letters," he added. "They put it under the doors, and they stick it on the doors."

"We knew they were doing something down in the basement," said Jean Mundy. "But they wouldn't let us go down there."

"They'd come to your apartment at two in the morning," recalled Roxanne, no last name please. "They'd say, 'There's a major leak going on. We have to get in the apartment.'"

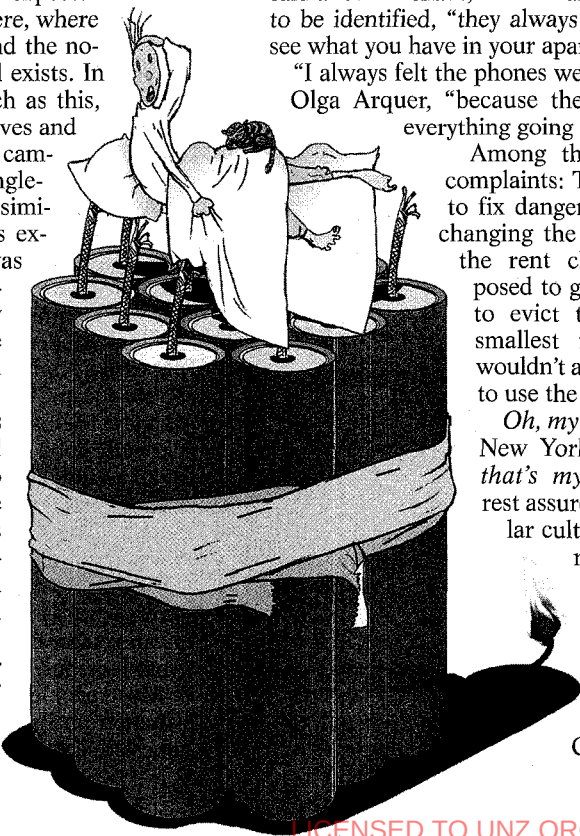
"If they want to fix a leak or something," said another tenant, also too afraid of reprisals to be identified, "they always look around to see what you have in your apartment."

"I always felt the phones were tapped," said Olga Arquer, "because they always knew everything going on."

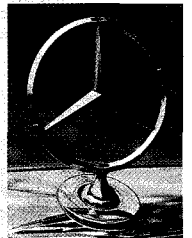
Among the other tenant complaints: The group failed to fix dangerous steps, kept changing the post-office box the rent check was supposed to go to, threatened to evict tenants for the smallest infraction, and wouldn't allow any tenants to use the backyard.

Oh, my God, the typical New Yorker is thinking, *that's my landlord*. But rest assured: This particular cult of Commie terror kooks owned

only those three buildings in Brooklyn. Your landlord is most likely not a Communist.



CARRIAGE TRADE "Simply put, the gentleman is enjoying his time behind the wheel to the point where he said to himself, 'I put umpteen hours into this cab; I make a nice living; I'm going to buy a car I enjoy driving.' Half a dozen people I've discussed it with expressed astonishment, but we certainly think he's going to be very successful, especially in the tip arena."—Taxi & Limousine Commission spokesman Allan Fromberg on last month's appearance of a Mercedes-Benz among New York's fleet



READERS, UNITE! Newspapers reported that the three Provisional Communist Party brownstones that police raided last week were registered to Carroll St. Properties. But according to the 1995 edition of *The Brooklyn Real Estate Registry*, they were bought by Foxfire Enterprises in 1982. A clue, perhaps, to their subversive activities? "Foxfire? Well, there was that series about people in the South—you know, they had a school with back-to-the-land groups," said Joan Hirsch, of Revolution Books. "But I am 100 percent positive this has nothing to do with that. Maybe it's that Joyce Carol Oates book. It was an excellent book."

UNTOUCHABLES Last week, the mayor's personal-security detail—whose job is to protect him from harm—collared an erratic Jeep driver. Earlier this year, they cuffed some pot-smoking guys on Wall Street. Despite above-and-beyond performance, City Hall insists it's all in a day's work. They're "basically just doing their job. When they see a crime," says spokesman Dwight Williams, "they spring into action."

City UNLAWFUL SOLICITATION

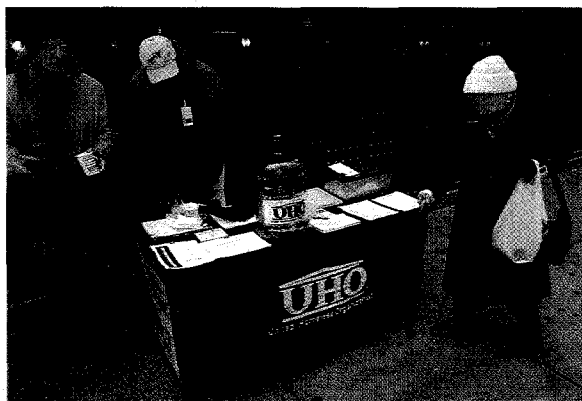
"MAYBE IT'S NOT WHAT PEOPLE WANT US TO do with the money," says Lundy Castellano, standing behind a United Homeless Organization table with its signature upside-down water bottle filled with dollar bills and coins on Seventh Avenue and 34th Street. "We buy them a pizza or a burger or cigarettes. It's what's on our level."

Next to Castellano stands a formerly homeless man named Willie Armour, who runs the UHO table five days a week. Unbeknownst to those who give, Armour uses half the day's donations—around \$25—for his own food and transportation. The rest he doles out to people living on the street as he sees fit.

A Latino man wearing a dirty T-shirt hovers around the table. "I've given him money and he goes around the corner to buy alcohol," Armour admits.

"The mental hospital turned him out," Lundy says. "Who's corrupt? Them or us?"

It's a question both city officials and charity workers are loath to answer. Founded ten years ago by homeless people who used to meet at the Whitney Museum, the UHO has had an awkward history made even more precarious by shifts at City Hall. About four years ago, the UHO was given office space by the Dinkins administration. They began sending homeless workers into the subways with UHO badges and forceful pitches to distribute sandwiches and collect donations—all of which the solicitor kept, or distributed at his discretion. But then, under Giuliani, the MTA clamped down on subway panhandlers, and the UHO was forced to sign an agreement promis-



A United Homeless Organization table on Seventh Avenue.

ing to discontinue the practice.

"But the genie was out of the bottle," says Bernard Cohen, the director of policy and planning for the MTA. "It was a pledge they were not able to keep."

Panhandlers claiming to represent the UHO or other organizations can still be found illegally working the trains using the same pitch.

"Part of me wants to jump up and say, 'Don't be taken for a ride!'" says Mary Brosnahan, the director of the Coalition for the Homeless. Brosnahan was particularly incensed last year when she saw a man with a papered-over UHO container step into a subway car. "He said, 'Hi, I'm from the Coalition for the Homeless.' That was the final straw. I said, 'No you're not. I'm the head of the Coalition.'"

"There is concern," a director of another of New York's homeless charities says cautiously. "But whenever there's a scandal, the public can't distinguish between the good guys and the bad guys, and the money dries up."

When asked about the UHO's unorthodox collection practices, a spokeswoman for the city's Department of Homeless Services would say only, "We cannot stop someone from representing themselves as a homeless organization."

Stephen Riley, the founder of the UHO, says the organization no longer has anything to do with the subway solicitors. "We are not affiliated with that program,"

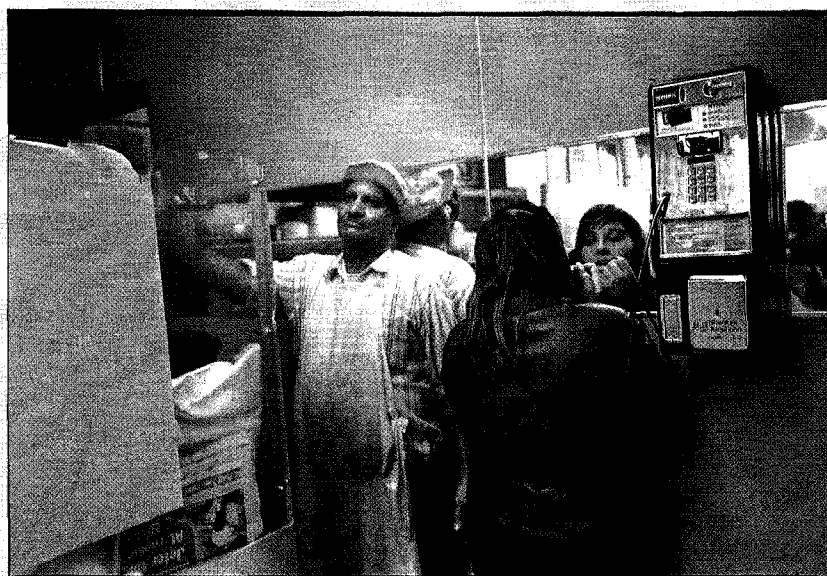
he says. Instead, working out of his South Bronx apartment, Riley runs tables like the one at 34th Street, which collect money and make referrals to shelters. Riley says that the group has even made an official alliance with Harlem's Church of God in Christ, which runs a soup kitchen.

"He seems to be honest," says the church's pastor, Bishop Norman Quick. He adds that he agreed to help the UHO as a favor to Riley's father, a well-connected minister in Cleveland—"That's all that is."

The City Council recently passed legislation giving police greater freedom to remove panhandlers from the street and subways. And next month, the MTA will be reminding New Yorkers over subway intercoms, "Don't give to lawbreakers on the subway. Give to charities that help people in need." In the case of the UHO, it's hard to distinguish the difference. The Coalition for the Homeless's Brosnahan, calling the MTA's message divisive and "Orwellian," refuses to play Goliath to the UHO's David. "As humanitarians, [we ought not] be pitted against each other," she says.

TOM ROSTON

SHOT

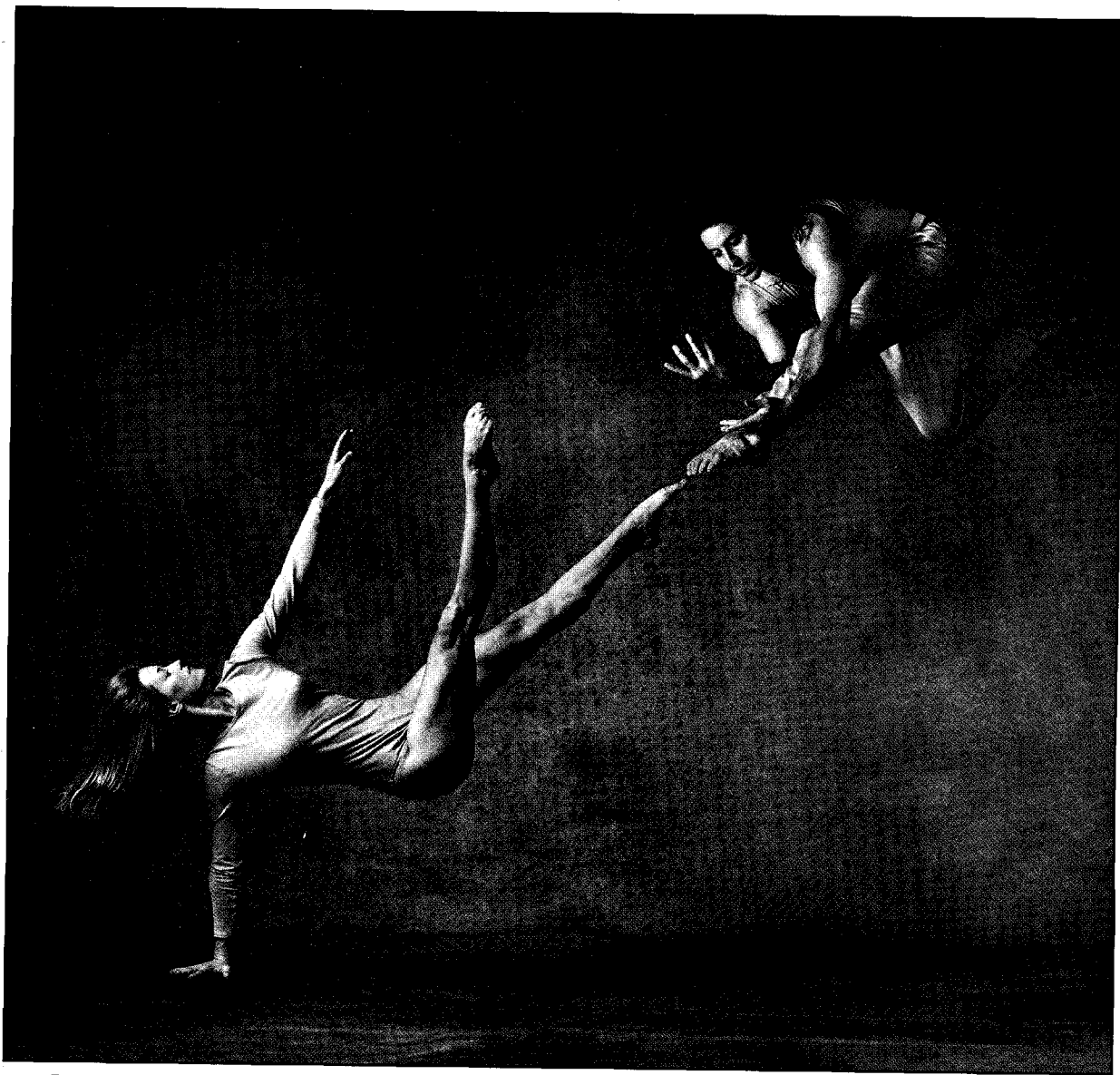


Twin Donut, Long Island City, Sunday, November 10, 1:55 P.M., photographed by Greg Miller.

International THE LOW-PROFILE LAUREATE

WHEN JOSE RAMOS-HORTA MOVED TO NEW York in 1975, he recalled last week, he didn't have much money, so, like many a graduate student, struggling artist, or—in his case—human-rights activist in exile, he ate cheap Chinese food with some frequency. The East Timorese native speaks perfectly good English but with a dollop of an accent, so communication with the waiters was sometimes a problem, compounded by the fact that they seemed never to have heard of his country. "So I would try to tell them I was from East Timor," he says, "and they'd say, 'Oh, you mean you an Eskimo?' No, no. 'Oh, you from Istanbul?'"

Most people still may not know East Timor from East Orange. But such mistakes are less frequent these days, thanks



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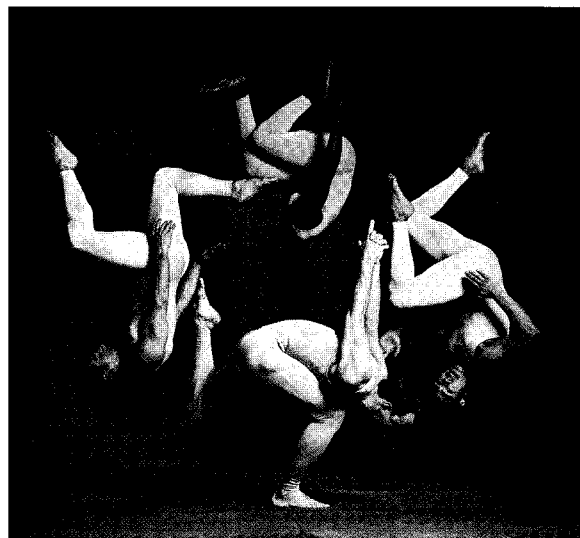
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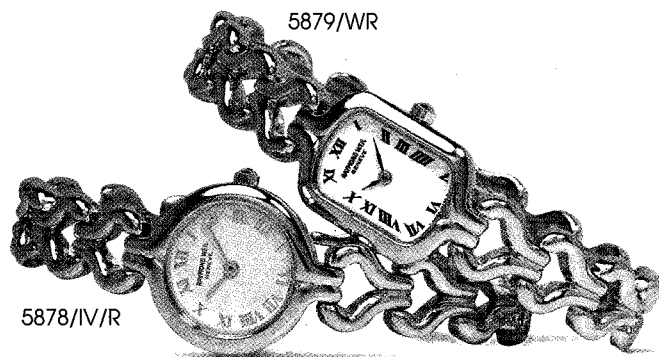
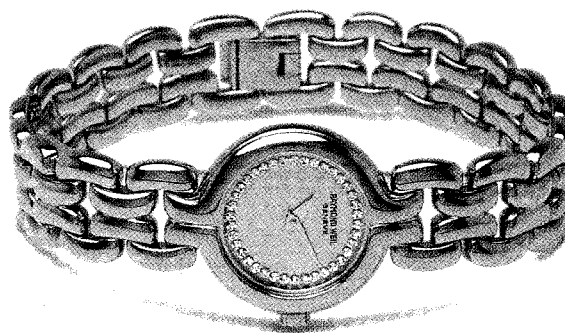
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in part to Ramos-Horta, who has spent the past two decades trying to draw attention to what Indonesia has done to his homeland since the current occupation began in 1975—in which time an estimated 800,000 East Timorese have perished. Last month, Ramos-Horta (who now lives in Australia) and his countryman the Roman Catholic bishop Carlos Belo were announced as co-winners of the Nobel Peace Prize. Last week, Freedom House brought Ramos-Horta to New York for a press event at the New York Helmsley Hotel. Bishop Belo stayed at home.

The pair were, some thought, a rather obscure choice for the prestigious award, and certainly their names do not resonate in the same way that names like Mandela and Sakharov do. And, unlike those two predecessors and others, Ramos-Horta and Belo won the prize not after a major breakthrough for the cause of peace but in anticipation of one (the *Washington Post* called it “A Hoping-for-Peace Prize”).

In a reflection, perhaps, of this lack of renown, only about twenty journalists bothered to show up in the hotel's Knickerbocker ballroom—and only about half of those were American. One reporter asked Ramos-Horta what he wanted the United States, which gave Indonesia the green light to occupy East Timor in the first place, to do now. A diminutive, bespectacled man in a bow tie who does not cut the swaggering, jackboot-crushing figure of, say, Lech Walesa, Ramos-Horta replied politely, “We hope before the end of his second term, Bill Clinton will land in an independent East Timor.”

Then Ramos-Horta brought his audience up to speed. The day before, Bishop Belo had arrived in Jakarta and found himself confronted by 2,000 demonstrators “calling him names, kicking his car,” as Ramos-Horta put it.

The demonstration, he says, was organized by the government and was part of an attempt to prevent Belo from traveling to Oslo next month to receive his award. The government may withdraw Belo's passport. He would have to reapply, which would require his getting a new Indonesian visa to be able to return from trips abroad, meaning he could go to Oslo but not come back. “The Indonesian media are questioning his loyalty, questioning his citizenship, that sort of thing,” Ramos-Horta said.

If Belo does go to Oslo and then is somehow barred from returning to East Timor, this would present something of a

problem for the Nobel tag team in which the exiled Ramos-Horta works the globe and Belo agitates at home. “My role,” says Ramos-Horta humbly, “is a very secondary one. I haven't done anything extraordinary.” Just your ordinary, everyday opponent of one of the worst genocides of our time. MICHAEL TOMASKY

City

WHO SAYS YOU CAN'T DRIVE A FERRARI IN MANHATTAN?

STEVEN KESSLER'S SERVICE MANAGER SAUNTERS to the middle of 34th Street and parts a sea of traffic with a raised palm. Hoping to avoid an embarrassing stall or an even more embarrassing screech of rubber, I ease up the clutch and gently feed a little gas to the Ferrari 456GT, one of the greatest, and rarest, four-seat automobiles ever built (retail: \$229,000). Without a lurch, the magnificent machine glides out and joins the eastward flow toward the FDR Drive.

“Don't you love the sound of that motor?” Steven Kessler says from the passenger seat as I shift into third gear at 50 mph on the FDR. The solidly built, dark-haired 47-year-old is clearly enjoying the ride. But worry lines crease his forehead. For fifteen years, Kessler has been the only factory-authorized Ferrari dealer in New York City. Since 1994, Ferrari North America has been trying to revoke that authorization. Last month, an arbitrator came down squarely on Ferrari's side. Kessler has appealed twice and in a few months will hear a final decision from the State Supreme Court's appellate division. “I suffered through the bad years,” he says. “And now that they're building the best cars they've ever built, they want to take away my franchise.”

As I shift into fourth gear on the Harlem River Drive, Kessler explains that he got his start buying and selling foreign cars out of his mother's house in Brooklyn. In 1976, he moved to the 34th Street showroom, and by 1982, he had



Steven Kessler at his Ferrari dealership on 34th Street.

DESIGN Farm for Living



“We're supposed to call it an ant colony,” explains Rob Lane, one of the designers of 4 Columbus Circle's new lobby installation made of glass, sand, and actual live insects. “Ant farm—we don't think it's really appropriate. Ant farms have, like, a little diorama of a farm at the top. We're not really trying to pretend that this is a farm. We see it as a very serious metaphor.” It would need to be, after all; it has a very serious message to convey. Lane, who works for the architectural firm of Kohn Pedersen Fox, says that Steelcase, the furniture manufacturer, wanted something for its lobby that would express “what the whole work life is about.”

The resulting installation—three panels containing 1,500 harvester ants in a mixture of sand and clay—has already become something of a local attraction, especially with parents walking their children to the Ethical Culture School nearby. It will be up for about three months, the life expectancy of its inhabitants; then the exhibit will be either replenished or distributed among public schools, in order to carry its educational message to the community at large.

“Other ideas came to mind—like bees—but that wasn't as appealing because it's very hard to pick out what bees are doing,” says Lane. “But it's not just that we are ants. To say that there's an ant-to-worker comparison is to miss the richness of it.”

ARIEL KAMINER

THE SCENE High Seas Synergy

On the Carnival Cruise Line ship
Destiny to benefit Cassidy's Place.

By Ariel Kaminer

Photographed by Patrick McMullan

VAULTING OUT OF THE HUDSON, rising 207 feet toward the sky above, the world's newest, largest cruise ship stood like an impenetrable colossus of seafaring might, an unstoppable force of nature, almost like destiny itself. "Even just driving up, I thought, *Oh... my God*," said Frank Santoro, a guest.

"But there's so much happening simultaneously that you feel it's very intimate," added his friend Jim Walsh. "Like where the Warren Commission was." The band, that is, which was playing in one of the ship's seventeen bars. Beyond that, there were theaters and entertainment centers and

arcades—even a size-

able casino, as though all Atlantic City (including Donald Trump, who was admiring the ceilings) had been wrapped in steel and set afloat.

"This is... whatever it is," said Ruth Messinger. "A huge ship. You can have fun on it, it goes out to sea, it comes back. My personal taste is for something smaller, but it should remind us all of one thing: New York's waterfront!"

"I see all the problems in the world. I know they're there, but I look beyond them," said the evening's hostess, Kathie Lee Gifford, thinking less of urban development than of the charity named after her daughter and dedicated to underprivileged children. Even Cassidy and her already legendary brother Cody managed to stop wrestling long enough to pose for a few charitable publicity shots.

Joe Farcus, the project's architect, knew his work would be uplifting. "It's the idea of totally changing an environment. The energy that's amplified creates a synergy that's really exciting. People respond to the space before there's anything else."

Some respond more viscerally than others. As the purple neon lights of the disco strobed orange, a woozy guest clutched her escort for support. "I was thinking of having a migraine tonight," she confided.



Top, Cassidy, Cody, and Kathie Lee Gifford at the benefit for Cassidy's Place. Above, Patti Smith, Brice Marden, and Margit Rowell at MoMA, where Smith performed an homage to Antonin Artaud.



Top left, Jeff and Sue Bridges at the premiere of TriStar's *The Mirror Has Two Faces*. Above, Sharon Sones, who hosted a showing of Geoffrey Thomas Jewelry, with Annabelle Jones, the daughter of Ann and Mick Jones. Right, at Jet Lounge for Liz Cohen's eighties-theme party, Kendra Miller, Samantha Kluge, Liz Cohen, Alexandra von Furstenburg, and Carolina Herrera Jr. Above right, Kristen Scott Thomas at the Ziegfeld Theater for the premiere of Miramax's *The English Patient*.



secured the official Ferrari franchise. He says his dealership is in the top 15 percent in Ferrari sales. "Nobody gave me anything," Kessler says as we zoom across the George Washington Bridge, heading for the Palisades Parkway. "I built it up on my own. I made it through the American system, and now I'm losing it through the judicial system."

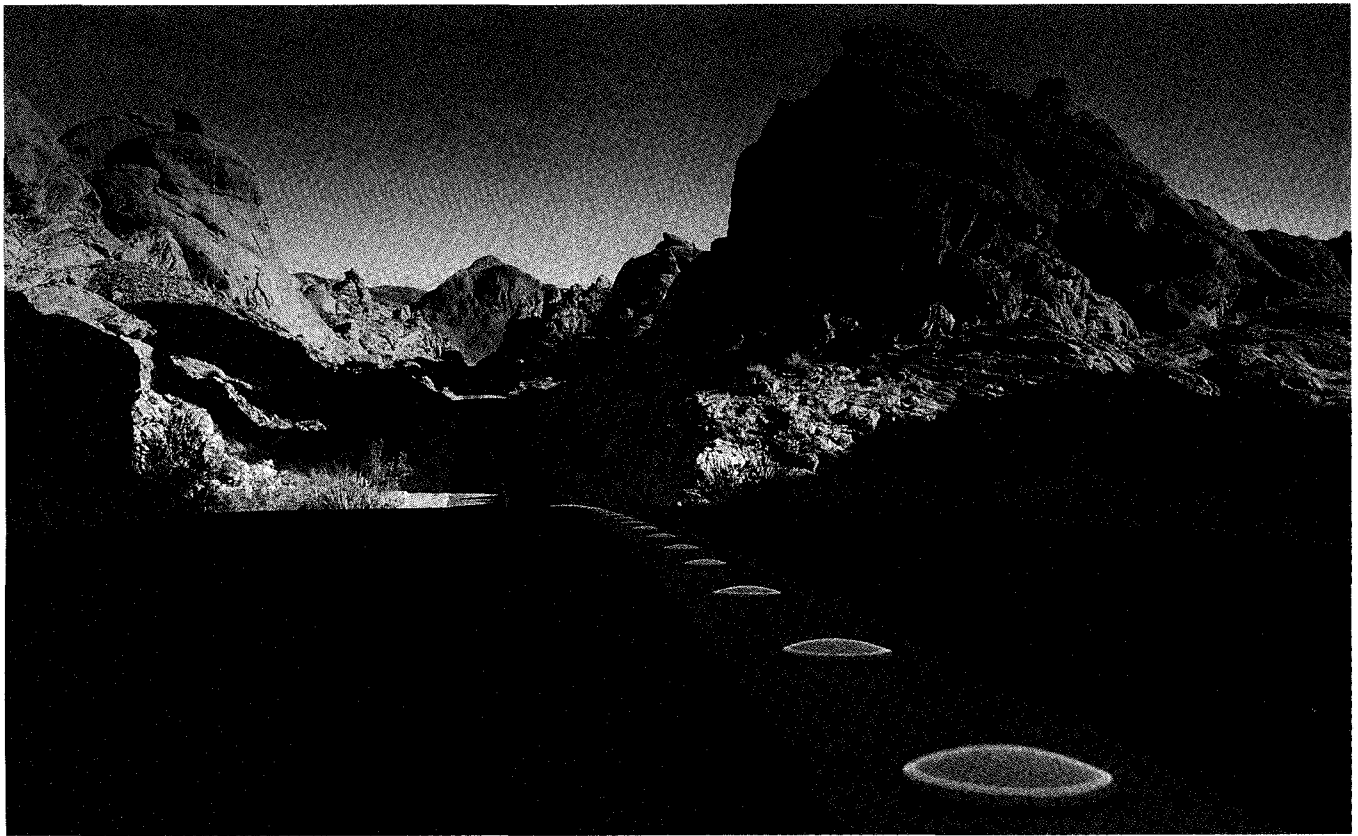
At the arbitration hearing, lawyers for Ferrari accused Kessler of tricking Ferrari into doing an expensive repair that wasn't its responsibility. (Kessler says he proved his innocence; the arbitrator agreed with Ferrari.) The company also said that Kessler's customers can't stand him. How could he have stayed in business so long, Kessler countered, without his happy repeat customers, customers such as Steve Wynn, Kathleen Turner, and Frank Stella. But what really galls Kessler is Ferrari's assertion that Manhattan is not a suitable location for a dealership because (1) there aren't enough customers, (2) real estate is too expensive, and (3) city traffic doesn't permit customers, or mechanics, to properly road-test cars. We are actively disproving the latter point as we duck down a winding local road off the Palisades Parkway. Kessler looks a little cheerier—the brisk drive, and the tight lovely hum of that engine, seem to be doing him some good.

Kessler believes that the reason Ferrari wants him out is that a friend of the president of Ferrari North America is opening a dealership on Long Island and wants Kessler's customers. "We're not doing this because we're out to get him," says Michael Jackling, Ferrari's vice-president of sales and marketing. "We've done a very careful analysis of all markets, and we're restructuring our dealership based on that analysis."

But Kessler's problem might simply be that neither he nor his dealership fits in with the automaker's image. Which is clearly what the arbitrator was thinking when he wrote, in an interim award document, that Kessler's showroom was an "extremely poor facility" and that Kessler himself was a "stereotype used car salesman whom one would hesitate to buy even the cheapest vehicle from."

"It's libel!" Kessler says angrily. I ask what he'll do if the appeals panel refuses to overrule the decision. "I've been a used-car dealer before," he answers. All too soon, we are soaring back down the FDR Drive, then crawling along 34th Street, in first gear, toward Kessler's slightly shabby showroom and the new Ferraris, the old Ferraris, the Alfa, the Cobra. Kessler seems as unhappy as I am that the drive is over. "I used to love this place," he had said before we left. "Until they started doing this to me."

STEVE RADLAUER



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Senator Al's Survival Kit

Chastened by Dole's defeat, staring at awful poll numbers, D'Amato is trying to dig his way out by making nice to Clinton and going green. Will his Mr. Softie act work?

SO IMAGINE YOU'RE AL D'Amato (I know; but just for a minute). You've spent a year, two years—eight, really, if you want to go back to Dole's primary run in 1988—promoting Bob Dole for president. You've shown as constant an affection toward him, being Al D'Amato, as you are capable of showing toward another human being.

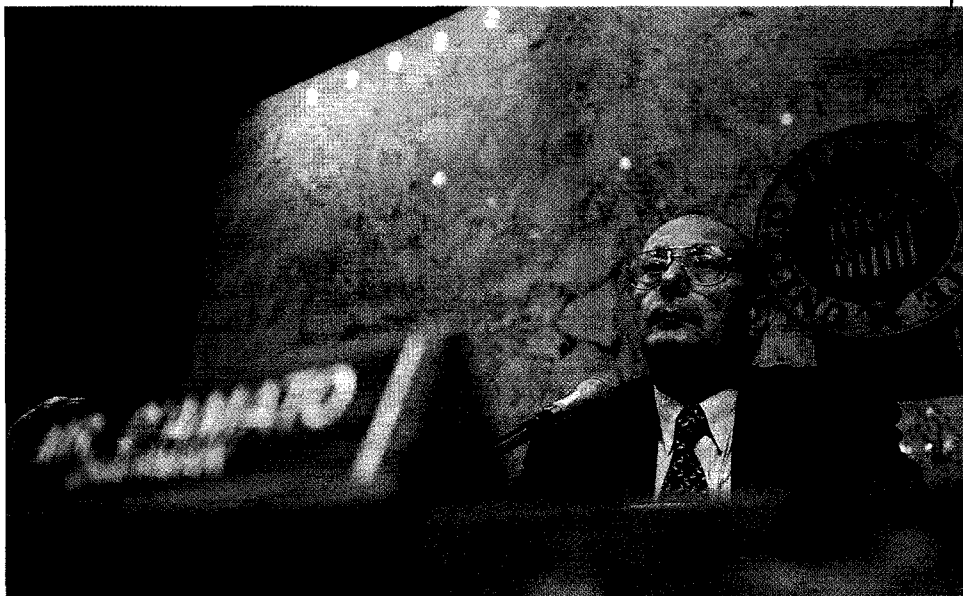
That's number one. Number two is that you run Nassau County—you *own* it, for Chrissake, right on down to, if you choose to make it your business, which bars get the poker machines. Dole might lose the country, he'll even lose New York State, but—being D'Amato—you'll be goddamned if you're going to let Bill Clinton beat your guy on your home turf.

You wake up the day after the election. You look at the Nassau numbers. Clinton, 297,823; Dole, 213,333; Perot and the others, something else. You do the math. That's 15.2 percentage points. Landslide. In your own backyard.

Long Island has voted Democratic for president precisely two times previously in this century: for Woodrow Wilson and for Lyndon Johnson. That's right—not even Franklin Roosevelt carried both Nassau and Suffolk counties. But lo and behold, Bill Clinton pulled it off.

Now do you understand why, two days after the Fonz took stock of those numbers and others (like his poll ratings), he told the *Daily News* that the GOP should lay off Bill and Hill? Says prominent Nassau County Democratic activist Robert Zimmerman: "When his home base, after Al D'Amato has spent two years probing and attacking the Clintons, gives a record vote to Bill Clinton, there's a real message there."

THESE ARE DARK DAYS FOR THE JUNIOR SENATOR. He bottoms out around 30 percent in polls. His campaign guru, Arthur Finkelstein, after years as the undisputed king of all right-wing media, emerged one



D'Amato's most potent political weapon is his shamelessness.

of the election's most fabulous losers—three of his highest-profile candidates went down, Finkelstein's patented "hopelessly liberal" tag having failed to work its usual magic in New Jersey, Minnesota, and South Dakota. Even George Pataki, who wouldn't exist without Al D'Amato, is now far more popular, prompting speculation that, when both seek re-election in 1998, Pataki will have to put the proper distance between himself and his erstwhile mentor.

True, D'Amato was in charge of the Republican Senate campaigns, and the GOP picked up two seats there, but that's nothing to shout about. Al does care about who runs the Senate to the extent that political-action committees fatten up a chairman a lot more willingly than they do a ranking minority member. But what Al really cares about is Al, a fact his fellow Republicans inside the Beltway have come to realize with increasing annoyance: After D'Amato did his postelection Friend of Bill act, Indiana congressman Dan Burton, who leads the House White-water probe, lit into him, as did, less directly, GOP chairman Haley Barbour.

Well, if you're losing Republican friends in Washington, the thing to do is

to make Democratic ones in New York. Which explains the Clinton thing—for the record, what he said was, "It seems to me we should leave [the investigations] in the hands of the special prosecutor and not be attempting to substitute our judgment." It also explains his newly discovered appreciation for things like clean water.

"Repositioning," as we call it today, was invented by Talleyrand, who moved from the crown to the Jacobins with breathless ease. Well, Talleyrand would have loved Al D'Amato. Cracks Public Advocate Mark Green, who is all but certain to challenge the Fonz in '98: "He's running so fast to the left, he may primary me."

This is not, of course, D'Amato's first reinvention. Whenever he starts to feel his back against the wall, it's makeover time. In 1992, running for re-election against then-attorney general Bob Abrams, D'Amato—knowing that Bill Clinton was going to hammer George Bush in New York—said that ideologically he actually felt closer to Clinton than to Bush in many ways. He came out, so to speak, for gay rights during that campaign, in an attempt to make a surgical slice into Abrams's base. And most fa-

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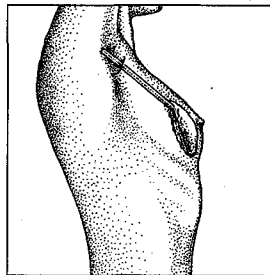
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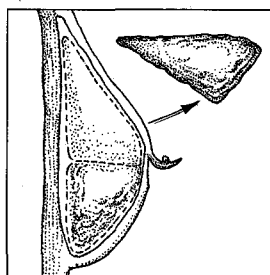


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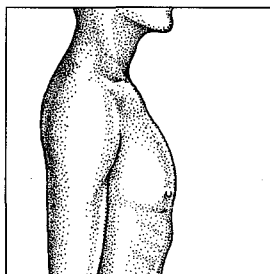
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mously, he declared, on October 17 of that year—remember that that was the year of the Perot uprising, the year in which anti-incumbent fevers were at their highest—that the election of 1992 would be his last. Literally within hours of winning, he reneged.

And, of course, '92 was the year of Mussolini. In October, Abrams had coarsely and stupidly called D'Amato a "fascist." Within days, Alfonse and team Finkelstein were up on the air with an ad featuring grainy shots of Il Duce, emphasizing the ethnic nature of Abrams's slur. Of course, there was no ethnic element to Abrams's comment whatsoever, and the D'Amato crowd knew it. They laughed about the commercial afterward, one member of D'Amato's media team admitting to the *Times* the day after the election that running the ad took "sheer gall."

Just in case you're still surprised that he's gone from saying Whitewater was "worse than Watergate" (1994) to arguing that the GOP should "leave it in the

hands of the special prosecutor" to probe possible wrongdoing (now), let's recall two events from this year. During the summer, he expressed concern over his party's proposed Medicare cuts, an obvious cover-your-ass move geared toward New York voters. It didn't sit too well with Washington Republicans, especially when Clinton was able to say, in his first debate with Dole, that even Al D'Amato agreed with him on the issue.

Then, of course, there was that commercial. Some Fonzie offspring talking about how deeply her father cares about a better environment. Shots of Al and brood (excepting, of course, the ex-wife, from whom he's long been estranged) strolling the beach, breathing in the brisk autumn air. Vote yes on the Environmental Bond Act!

The League of Conservation Voters rates senators and members of Congress on key environmental votes. D'Amato's rating for the 104th Congress is an astonishing 7 out of a possible 100. In 1995, he voted to carve \$1.5 billion out of the Environmental Protection Agency's \$7 billion budget. He voted against a public-right-to-know bill on toxic materials. He voted against tightening controls on the quality of drinking water. Yeah, sure. Vote yes on the Environmental Bond Act!

The man has negative shame. In life, that's a problem; in politics, though, it's often a plus. Which is why so many seers still think he'll be tough to beat come 1998. As Zimmerman puts it:

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"His greatest strength is that you can't embarrass him."

"The issue in a campaign like that," says Democratic consultant Hank Sheinkopf, "is that the Catholic, exurban vote decides the outcome." Now, these people aren't stupid—they see through D'Amato just like we city folk do. But at the end of the day, particularly if the opponent is a downstater (and Jewish or black), they probably feel as if they've got more in common with Alfonse.

And there is the question of the opposition. The Democrats simply self-destructed last time, when Abrams and Liz Holtzman put Gerry Ferraro through the pincers during the primary, producing such tremendous ill will that the party could not unite against D'Amato. The possible lineup? Green, first. Lots of people think he can't beat D'Amato—because D'Amato clocked him in 1986, and because he's one candidate against whom Finkelstein might be able to use "too liberal." All this may be so; but on Green's side, there is the simple and, I think, persuasive argument that he just can't wait to take on D'Amato. Abrams was a better candidate on paper—he'd won statewide elections, after all—but he was afraid of Alfonse; you could see it in his eyes.

Next, Congressman Charles Schumer. He's been itching to live in the governor's mansion; but lately, it is said that he's sizing up both races, and if D'Amato looks more beatable than Pataki, he'll go that way. He's got loads of money and could run as more of a moderate than Green. The downside is that he's never had to collect votes outside a single congressional district.

And there's Ferraro, still toying with it, they say. Conventional wisdom has it that she'd be the strongest in a general election, and that may be so, at least demographically. But does she really think she can run for office and not be hit with mob allegations? They'll never go away. And D'Amato—this would, perhaps, be the ultimate test of his shamelessness—will use them.

One hears more names—Comptroller Carl McCall, Andrew Cuomo, even Mario Cuomo—but the other three are most likely.

We can be sure that D'Amato and his cohort have already developed fat dossiers on each. And will use it all. "All he's left with," says Democratic consultant Phil Friedman, "is tactics, money, and gall. And that's been enough three times in a row." It could well be four. Imagine what he will have endorsed by then. ■

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BLOOD?

EVIDENCE IS GROWING THAT THE NEW YORK BLOOD CENTER HAS BEEN VIOLATING SAFETY PROCEDURES AND SELLING IMPROPERLY TESTED BLOOD TO AREA HOSPITALS. NOW THE DISTRICT ATTORNEY IS INVESTIGATING. A SPECIAL REPORT.

AT 9:30 P.M. ON A WEDNESDAY LAST MONTH, A BLOOD-bank supervisor at St. Clare's Hospital in Manhattan got a disturbing phone call. A clerk at the New York Blood Center, the city's largest blood supplier, told her to isolate seven bags—or units—of red blood cells that the hospital had purchased the week before. "Put the units in quarantine. We may have a problem" is all the clerk would say. ■ The next morning, a hospital blood technologist set out to track down the suspect units, which come in clear plastic bags familiar to anyone who has spent time in a hospital. He scanned his log book, then quickly checked the storage refrigerator, where he found a single bag with a note

BY KATHERINE EBAN FINKELSTEIN

PHOTOGRAPH BY ERAN OFFEK
FOR NEW YORK

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BLOOD?

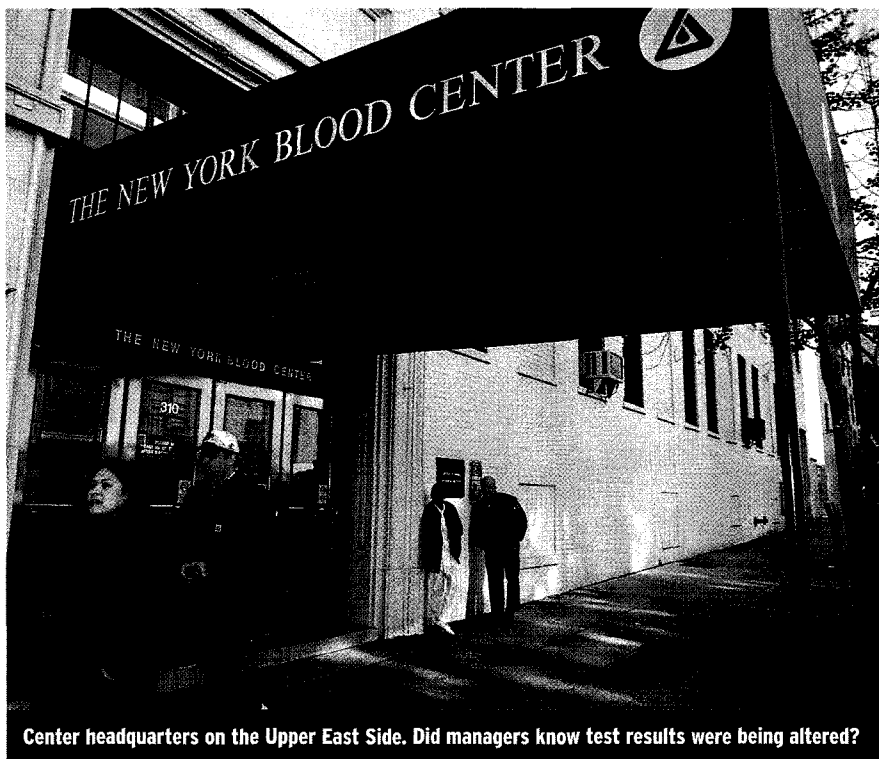
taped to it that said QUARANTINE. Six of the seven units had already been given to patients. The hospital never learned what crisis had precipitated the recall. Two weeks later, the Blood Center told the hospital that the incident had been a false alarm. The remaining unit was apparently now safe for transfusion.

THE NEW YORK BLOOD CENTER HAS A NEAR-monopoly on the collection, testing, and sale of blood in the city. A tax-exempt, not-for-profit organization whose headquarters are located on East 67th Street, the Center supplies 80 percent of the blood to New York City hospitals and tests samples for other blood centers around the country and in Europe. On any given day, it also runs numerous collection drives around the city.

In the past three years, the Center has recalled blood products five times, according to federal records—not an unusually high number in this strictly regulated industry. In this particular case, the Center acted appropriately. But there is accumulating evidence that basic, federally mandated safety procedures have been ignored or compromised at the New York Blood Center, resulting in the release to hospitals of blood that was not properly tested for HIV and other diseases.

Failure to follow government guidelines is not in itself proof that shipped blood is contaminated with disease. There is a large gray area between the purposefully strict standards set by the Food and Drug Administration, which regulates the country's blood banks, and blood that is actually dangerous. Furthermore, confidentiality requirements make it hard to determine whether patients have been harmed by the Blood Center's testing practices. The Center's actions, however, do raise significant questions about whether New Yorkers are being placed at an unacceptable level of risk.

In the course of a five-month investigation, *New York Magazine* has learned that the Blood Center, under financial pressure and faced with increasing competition from other suppliers, frequently disregards FDA safety regulations and its own internal standard operating procedures when testing and approving blood for shipment. Further evidence suggests that technologists and supervisors at the Central Laboratory facility at West 66th Street, which employees call Center West, have on numerous occasions tampered with blood tests and falsified



Center headquarters on the Upper East Side. Did managers know test results were being altered?

sified test results, cleared blood for shipment that should have been rejected as potentially unsafe, and discarded records that would have allowed regulators to track these activities.

Workers at Center West describe congested, unsanitary conditions and supervisors who encourage them to take shortcuts. Most troubling is the laboratory's

to cut corners," a senior FDA official says. "This doesn't mean—necessarily—that the blood is bad. But its chances of being good are not as high as they should be."

Despite repeated requests, the Blood Center denied *New York* access to its laboratory. In a written response to detailed questions, the Center stated that there was "absolutely not" any tampering or

THE TECHNICIAN TURNED AND SAW THE TEST, SO THE BLOOD WOULD RE/

midnight shift, which in recent years has boosted productivity by clearing improperly tested blood.

This picture emerged after extensive interviews with eight current and twelve former employees and more than a dozen industry experts. *New York* also gathered more than six years' worth of internal documents and FDA inspection reports and obtained photographs taken by an employee.

Recently, the Manhattan district attorney and the FDA have launched separate criminal investigations of the Blood Center's activities, seeking evidence of falsification of records and manipulation of blood tests. FDA inspectors have identified dozens of blood units that were improperly tested yet were shipped out anyway.

"Our sense of what's happening is that there's so much pressure for production that individuals may be being encouraged

breach of safeguards and cited millions of dollars in expenditures in recent years on advanced safety equipment. As of last week, however, the Manhattan D.A. was preparing to deliver subpoenas to the Center for all documents pertaining to its testing practices and finances.

A law-enforcement source confirms, "The Manhattan district attorney will be conducting a grand-jury investigation into practices at the Blood Center. They received information from confidential sources who came to them out of a concern for public safety."

In the past three years, area hospitals have reported to the Blood Center suspected cases of transfusion-related illness, but so far with no conclusive result. New York University Medical Center reported a hepatitis B fatality, Cabrini and Lenox Hill complained of hepatitis B illnesses, and St. Luke's-Roosevelt reported bacterial contam-

inations. In documents obtained by *New York Magazine* relating to all but one of these incidents, the Blood Center maintained that its product was clean.

BY ALMOST ANY MEASURE, THE U.S. blood supply is the safest it has ever been. Before even rolling up their sleeves, would-be donors are grilled about high-risk behavior—e.g., “Have you ever paid money for sex?”—and anyone who answers yes to just one of 31 such questions is turned away. All donors are volunteers, since cash payments might prompt them to lie.

This process is the first line of defense in weeding out diseased blood. The next, and most crucial, is testing. Donated blood must undergo a series of expensive tests for syphilis, leukemia, different strains of HIV, and hepatitis. The testing equipment is calibrated at such a high sensitivity that it inevitably produces some false “positive” results, reading blood that is safe as contaminated. By federal regulation, the blood must be discarded: The waste is considered a reasonable trade-off for the increased safety.

And for good reason. The risk of contracting AIDS from transfusion has dropped from 1 in 2,500 a decade ago to about 1 in 500,000, according to recent studies. With increased safety, though, has come a quantum leap in cost. Blood centers have racked up tremendous debt in the scramble to comply with tough-

offers educational programs.

Until recently, the Blood Center faced little competition in New York. Labor costs here are high. The demand for rare blood and specialty products is constant. Donor turnout is low. Just to maintain a sufficient level of red cells—which supply oxygen to the tissues and are the most frequently used component of blood—the Blood Center must import a third of its stock from Europe.

Despite its high prices, hospitals continue to buy from the Blood Center because it is New York’s only full-service supplier. But far-reaching changes in the health-care industry have begun to erode the Blood Center’s lock on the market. As managed-care providers force New York’s hospitals to compete and lower their costs, the hospitals have in turn demanded lower-cost products from suppliers. Blood constitutes approximately 2 percent of an average hospital’s budget, and for years the Blood Center charged significantly more per bag of red cells than its competitors. Cautiously, hospitals have begun to shop elsewhere.

In the past year, at least fifteen area hospitals have dropped or scaled back their contracts. Recently, New York University Medical Center broke away from the Blood Center, becoming one of the first hospitals in New York City to sign up with the American Red Cross, which is the country’s largest national blood supplier and has aggressively been expanding. In October, Maimonides Hospital in Brooklyn reduced its Blood Center con-

subsidiary. And it is attempting to lock down exclusive contracts with hospitals, and put in place a telemarketing campaign to attract new donors.

These tactics may be sound business strategies. But the Blood Center’s efforts to defend its near-monopoly may also have contributed to the behavior now under criminal investigation.

IT WAS A MIDNIGHT IN LATE AUGUST WHEN a Blood Center technologist arrived at Center West to work the graveyard shift. He descended to the basement laboratory to begin the night’s arduous cycle of testing.

For years, working conditions at the lab have been chaotic. In fact, Center West can be so hot and congested, according to numerous employees, that blood safety is jeopardized. Blood bags are often left on counters when storage refrigerators are full, which increases the chance of bacterial contamination.

The technologist took plastic tubes filled with blood, each one a sample drawn from units donated by volunteers. Next, he began to set up the elaborate

D-WORKER DRIPPING SOLUTION OVER GATIVE AND COULD BE SHIPPED OUT.

ened regulations, spending almost ten times more to test individual units than they did in 1985.

But blood banks that survived the early eighties—when the industry was awash in bad press and lawsuits over transfusion-related AIDS cases—profess that they would rather be safe and in debt than sorry. As the Blood Center’s president and CEO, Dr. John Adamson, wrote in a 1995 newsletter: “My personal feeling is that the cost of compliance is a cost of ‘doing business.’”

The 32-year-old New York Blood Center does business on a vast scale. With offices in New York State and New Jersey and a staff of more than 1,000, the Center last year took in revenue of \$195 million and sold 1.6 million units of blood, which constitutes 10 percent of the nation’s supply. In addition, it performs cutting-edge research into blood safety, markets safety technology, provides clinical services, and

tract and signed up with Coral Therapeutics, a Boston-based for-profit company that helps hospitals collect their own blood and provides medical support for transfusions.

Memorial Sloan-Kettering Cancer Center, which runs an active in-house donor room, is working to become self-sufficient as well. “That way, we would have better products and better availability,” says Dr. David Wuest, the director of Blood Bank and Transfusion Services. “It’s the difference between buying a suit off the rack and buying it custom-made.”

In order to preserve its hold on the New York market, the Blood Center has become increasingly entrepreneurial. In 1994, it formed an alliance with a blood center in Arizona to share laboratories. Last year, to attract capital investment for products in development, the Blood Center spun off its Long Island production plant, Melville Biologics, into a for-profit



A bag of medical waste tops stacks of outdated blood at Center West.

BLOOD?

two-hour test for adult T-cell leukemia, one of seven tests a unit of blood must undergo before it is deemed safe by the FDA.

From the test kit, manufactured by the medical-supply-and-research giant Abbott Laboratories, he pulled out a disposable tray (called a plate in some tests), a rectangular clear plastic board with rows of holes, or wells, set up to hold 60 of the plastic blood tubes.

Following the Abbott instructions, he began a complex series of tasks that would allow him to measure the new, untested blood against control samples of solution equivalent to the density of safe and unsafe blood.

First, he set up control samples in the left-most row of wells, in this case plastic beads with solution poured over them. Then he put the untested blood samples in the rest of the wells. He placed the tray in a machine called the Abbott Commander, which automatically dripped control solutions into the blood samples to determine which of the samples were clean and which were reactive, or potentially unsafe.

Not far from the technologist stood a female colleague, performing a procedure known as the p24 Antigen, a new

and powerful test for HIV that takes more than three hours to complete and uses a system of controls similar to that employed in the Abbott test. As the night wore on, the technologist noticed that his colleague seemed to be completing the HIV tests unusually quickly. Around 6:30 A.M., he turned around and saw her holding a pipette over the controls, dripping a solution into one of them. By doing this, she was adulterating the test so that the blood would now read negative for HIV when compared with the altered control.

This is called "fixing plates"—tampering with the test to get a negative result.

positive would become negative," the employee recalled. "I said, 'What are you doing?' He said he was just trying to make the controls come in. I said, 'Either they come in or they don't come in.' He said he was trying to save some money for the Blood Center."

During the 1994 inspection, Bonnie Lupo, the Blood Center's director of quality assurance, told the FDA that the Center's automated equipment made the manipulation of test results impossible. The technologists' initial reading of test results, she explained, was automatically uploaded into the Blood Center's then-recently updated computer program Safe-

EMPLOYEES SAY THEY WERE ORDERED TO DESTROY RECORDS, DESTROY THEM. DON'T KEEP THEM.

Employees say it is the most common way that the Blood Center increases the flow of blood through the system.

The technologist confronted his colleague. "The test is not valid," he recalls telling her. "I know you've got to repeat it." The co-worker stared at him, then took the tray of samples and stuck it on a rack in the Ortho Summit machine, which performs a similar function in HIV testing as the Abbott does for T-cell leukemia. The machine read the blood as negative, and it was cleared for shipment.

At home, the technologist called Consuelo Concepcion, a former laboratory supervisor. In April, when she was still on staff, Concepcion had gone to the FDA with detailed evidence that laboratory technologists were routinely "fixing plates" for HIV, leukemia, and other contaminants. He told Concepcion, "It's happening again."

Her phone call had not been the first time the FDA was approached about plate fixing. In December 1993, officials received an anonymous detailed letter alleging that the Blood Center's desire to increase productivity was producing dangerous shortcuts in the laboratory.

In response, the FDA launched a large-scale inspection. Its final report, completed in early 1995, is packed with evidence of plate fixing, test results that changed from reactive to negative, and blood cleared for release without the mandated duplicate testing.

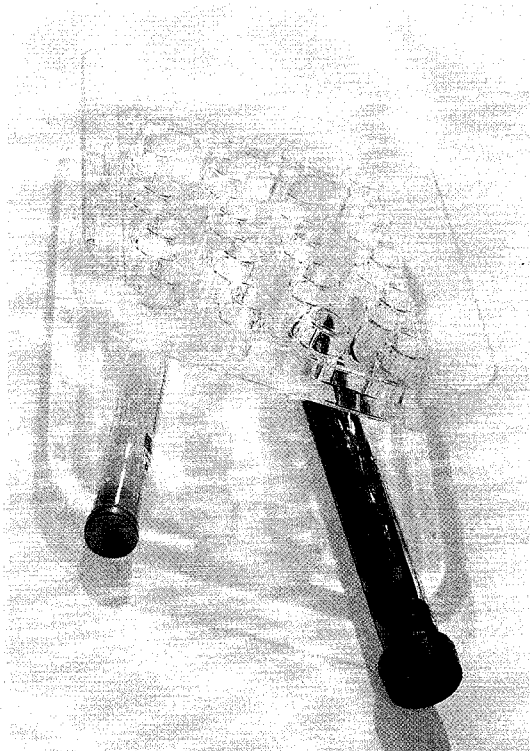
These conclusions echo employees' complaints to *New York Magazine*. In a recent interview, a former Blood Center worker said he'd seen a technologist manipulating two HIV plates that had tested reactive, or potentially unsafe, and should have been discarded. "He was actually taking fluid from one well and putting it into the next so that what was

Blood. The Blood Center had touted SafeBlood as a way to rid the testing process of manual errors and oversights, since a unit of blood must pass through 40 different steps before it is cleared for release. Each of those steps is automatically recorded by the computer program.

But according to employees who talked to *New York*, lab technologists and supervisors discovered a way to trick the computer system. If SafeBlood voided blood samples—failed to pass them on to the next step—technologists would, as required, call over a supervisor. Anything from a technician's mistake to a machine's malfunction can cause a void. But frequently, the supervisor would delete the void, turn off the computer, then swap the bar code of the plate for that of an already cleared plate and reenter it in the computer. "They would pass through the samples again, tricking the computer into thinking it was reading new samples," Robert Hanauer, a former Blood Center technician, said in an interview.

This kind of test manipulation continued even after the 1994 inspection, according to the FDA and numerous employees. Technologists learned furthermore that they did not have to shut down SafeBlood to pass through problematic samples. They could simply destroy the printouts of the initial void, fix the plate, and retest the blood. Then they would cut off the top of the computer printout, which indicates that a retest has taken place, and present this second printout as the only test.

Indeed, in 1994, FDA inspectors found that original data was often missing, making an audit impossible. According to FDA records, Mary Jo Anzel, a senior laboratory manager, told inspectors that some original printouts are "discarded"



Technicians using test kits like this say they felt pressured to cut corners in the lab.

and that there is no requirement to keep original records. (In fact, the FDA does require that original data be kept.) The agency concluded in its report, "The practice of rereading without maintaining raw data for comparative purposes is common practice" at the Blood Center.

In March 1995, the FDA took its first step toward a sanction. It sent the Blood Center a five-page warning letter laying out the inspectors' findings. It was now up to the Blood Center to submit proposed improvements. The Blood Center responded by outlining for the FDA the steps it would take to tamper-proof its operations; however, in a tone of

tra bonus in my paycheck."

Months later, the employee received a \$3,000 bonus, while Rosa Gonzalez, the supervisor on the midnight shift, received significantly more. The employee says that when asked why Gonzalez had gotten twice as much, Slimack replied, "She produced more than you did." (Slimack and Gonzalez declined to comment for this article.)

The Blood Center says that currently there are no bonuses for employees. However, after the meeting with Slimack, the midnight-to-8 A.M. shift became a hotbed of productivity. Under Gonzalez's supervision, technologists more than

D LIE TO THE FDA. "IF YOU HAVE ANY LIES OF ANYTHING," THEY WERE TOLD.

wounded indignation, it claimed that the agency had unfairly impugned the integrity of its staff.

On return inspections in November 1995 and this past February, the FDA found little improvement. In April, Concepcion, the former supervisor, made her call to the regional FDA officer and informed him that she had evidence—tapes, documents, test records—that laboratory technicians on the midnight shift were still fixing plates. Supervisors, she charged, knew about and condoned this activity.

The FDA launched a criminal investigation. Concepcion's information forced the agency to confront the larger issue. As regulators have explained, the question is not, how many technical deviations can you find? The question is, what's the potential for harm?

IN THE EARLY NINETIES, THE BLOOD Center introduced an incentive program to compensate its staff for hard work. But several employees believe the bonuses led to the breakdown of safety procedures in the lab. Investigators are now studying the incentive system. "The potential for bonuses to lead to safety violations is part of what the D.A.'s office is looking at," says a source familiar with the investigation.

In July 1992, general laboratory manager William Slimack had announced at a meeting of high-level laboratory staff that the Blood Center was introducing incentives. The purpose, he said, was to increase productivity, improve quality, and reduce costs. An employee who was at the meeting recalls, "We were told that the more we produced, the more we would get in bonuses. At the time, I thought it was a good idea to get an ex-

doubled the amount they'd tested previously, according to employees.

"Rosa had her people doing 18 to 30 plates a night. Her people were pushed to the brink," says a technologist who had worked under Gonzalez. (Employees say that between ten and twelve plates is considered normal for an eight-hour shift.)

In addition to speeding up tests, technologists were pushed to clear blood for shipment. Employees say they faced harassment when they reported blood to be "void."

The reason for this kind of pressure is obvious. A single unit costs more than \$15 to test. But because blood is tested in batches, the cost of retesting if a machine voids a plate or the computer rejects a group of samples can be in the hundreds of dollars. The employee who received the \$3,000 bonus says that at Center West, plate fixing is so widespread, "it's like the weather. Everybody talks about it; no one can do anything about it."

One former employee reported to law-enforcement officials that "rereading" plates was openly discussed at meetings. It was frequently mentioned that each test plate cost \$200, that numerous errors cost the firm a lot of money, and that plate errors or waste were not tolerated, the source said. It was also made clear that technologists were doing their jobs well when they fixed plates, according to the source.

A number of concerned employees began to note the increasing gap between the day and night shifts when it came to the number of blood units that were cleared for shipment. The anonymous letter sent to the FDA in 1993 noted this differential, alleging that "the desire of the General Manager of the New York Laboratory, William Slimack, to increase productivity is producing short cuts or



Former supervisor Consuelo Concepcion:
"I am not going to jail for this company."

deviations from the suggested protocol." Slimack resigned shortly after the disastrous results of the 1994 FDA inspection came in.

From September 5 to 15 of this year, a laboratory employee tracked the fail rate of each shift for *New York*. In this time, the afternoon shift from four to midnight voided nineteen plates; the midnight shift voided only eleven. This meant that, adjusting for the difference in the amount of blood tested, the rate of bad samples in the midnight shift was only one third the rate in the afternoon shift. Under normal circumstances, there is less than one chance in 1,000 that these results could occur naturally.

Employees say that supervisors not only were aware of the tampering but actively participated. In early August, for example, a blood sample tested "reactive" for HIV and the SafeBlood computer program voided the tray. Following procedure for voids, the same technologist who observed his co-worker fixing an HIV test called over his supervisor. "[The supervisor] took the tray away and came back shortly after saying everything was now okay," the technologist says. The blood was cleared for transfusion.

The technologist recorded the unit numbers, fearing somebody might die from the blood. During a recent interview, he said despairingly, "These people are evil."

BLOOD?

Robert Hanauer, the former technician, recalls that in November 1994 he arrived at work to find that because the laboratory had run out of disposable plates, the night-shift supervisor, Rosa Gonzalez, had ordered the staff to wash and reuse old ones. The plates were dried upside down, wrapped in towels in an incubator. Hanauer knew this was not supposed to happen. Because traces of solution might remain on the reused plates, the result might be that of the last batch tested instead.

The blood being tested on the reused plates was for the Central Blood Bank of Pittsburgh, which regularly sends the Blood Center samples to test. Why didn't Gonzalez call this significant customer and request a delay until she could restock the plates? Hanauer wondered.

Fearing for the blood's safety, he copied down the batch numbers of all the blood he tested. "I've worked there seventeen years, and I wouldn't let my family use a single unit of blood from

that place," says Hanauer, who is now working as a truck driver. "We'd rather run on empty."

THE QUESTION OF WHAT MANAGEMENT knew and when is central to the two criminal investigations under way. Laboratory technologists may have been taking shortcuts. Supervisors may have been socking away bonuses as Christmas money. But have senior officers condoned the manipulation of test results?

At the time of the 1994 FDA inspection, Concepcion, a 48-year-old mother of two, was the laboratory supervisor for the day shift. One of her responsibilities was to back up Ortho test results onto computer diskettes. According to Concepcion, Slimack asked her in November to give the diskettes to Joe Gardner, a project manager in the laboratory. She complied, carrying eight boxes of diskettes into Gardner's office with the help of an assistant manager.

Two days later, she says, Slimack, together with the same assistant manager, told Concepcion that when FDA investigators asked for the backup diskettes, she should tell them she'd thrown them away.

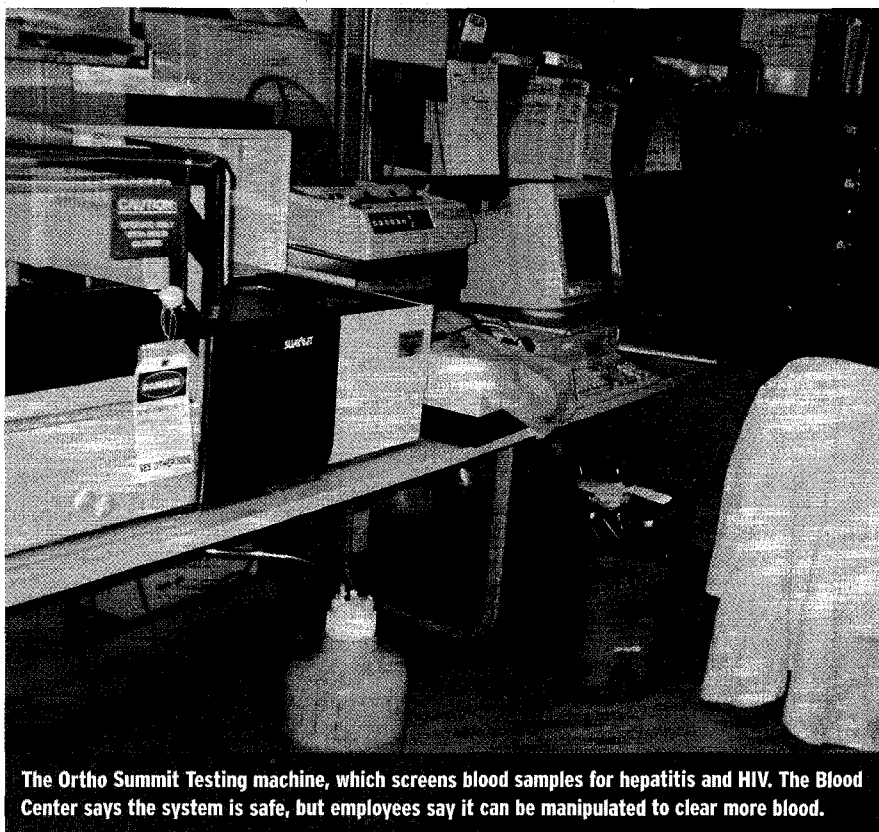


Bags of fresh plasma are piled in this cluttered freezer before shipment.

Instead, Concepcion says, she told Slimack, "I am not going to jail for you or this company. You can fire me first." When the FDA asked Gardner for the diskettes, he denied having them. Gardner could not be reached for comment.

Subsequently, during the FDA inspection,

THE MIDNIGHT SHIFT BECAME A HOTBED OF PRODUCT MORE THAN DOUBLED THE AMOUNT OF BLOOD THEY H/



The Ortho Summit Testing machine, which screens blood samples for hepatitis and HIV. The Blood Center says the system is safe, but employees say it can be manipulated to clear more blood.

tion, Slimack called an emergency meeting of all laboratory supervisors. According to Concepcion, he said while looking directly at her that whoever didn't believe in teamwork would be isolated.

Several employees have told *New York* that they were ordered to lie to the FDA and to destroy or hide documents during the '94 inspection. According to one employee, a manager told the assembled group at an impromptu laboratory managers' meeting at Center West, "If you have any records, destroy them. Don't keep copies of anything. If you're investigating something [for the FDA], just tell them you have nothing."

In the course of its inspection, the FDA noted that all the Blood Center's records of hospital complaints regarding patients' adverse reactions, and its own follow-up investigations, had been forwarded to the Blood Center's attorneys. The records were not maintained on-site or made available for review by the FDA.

In January 1995, a month after the FDA issued its report, Concepcion was summoned to a conference room at Center West. Gathered were several of the center's top-level managers. According to Concepcion, Jenni Lee Robins—the vice-

president and director of blood operations and the Blood Center's most senior officer below John Adamson, the CEO—asked her whether technicians were really fixing plates, and whether those who'd witnessed the behavior might be willing to speak with her in confidence. Concepcion, heartened by Robins's concern, asked technicians to come forward.

One month later, she brought a laboratory technician to meet with Robins and Dr. Jay Valinsky, the director of special diagnostics. The technician divulged details of plate fixing, including the names of those supervisors involved. Robins then asked for Concepcion's advice: Why did it happen? What could she do to stop it? Concepcion advised her to put hidden cameras in Center West, to collect proof of the tampering. As far as she knows, this was never done. She also advised her to address the staff and boost morale.

In March, Robins did convene a meeting in the conference room at Center West and told the assembled group—which included technicians, supervisors, and managers—that fixing plates would not be tolerated, and anyone found doing it would be fired. One supervisor offered

Y. TECHNOLOGISTS STED PREVIOUSLY.

that technicians were afraid of reporting incidents to management. A technician called out, "Your managers are the ones fixing the plates."

After this meeting, the plate fixing continued, but firings began. Those laid off, however, were the staff members who had approached management to complain—Consuelo Concepcion and Robert Hanauer among them.

BEFORE PRODUCTIVITY BONUSES were introduced, the Blood Center had fallen into a deep financial hole, in large part because of costs incurred in efforts to modernize and increase market share.

The bonuses were the brainchild of Eugene J. Zurlo, the Blood Center's chief operating officer from 1988 to 1993 and a former senior executive from the pharmaceuticals industry. "The idea was to bring industrial quality to the Blood Center," Zurlo said in an interview. "Do things on schedule, in a consistent way. I introduced merit pay to make sure that if people perform better, they get better salary increases."

Zurlo presided over the Blood Center's transformation from an overgrown



Christopher, age 8

Adrian, age 6

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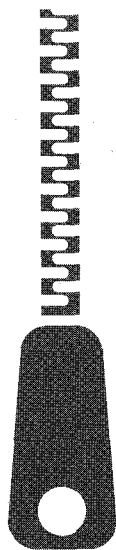
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BLOOD?

community blood center into a major manufacturer of processed blood. But he also oversaw a series of financial disasters.

As early as 1992, the Blood Center acknowledged that its Center West laboratory was decrepit and inadequate. After an extensive search, the Center purchased a large warehouse in TriBeCa for \$10 million, and began renovation. To pay for it, the center took out a \$35 million industrial-development loan from the city.

The building, a former perfume factory on Ericsson Place, was described glowingly in the Center's 1992-93 annual report: "The current and most dramatic example of our commitment to safety and quality is the establishment of our new blood services facility, a 177,000-square-foot building that will open in 1994." But the converted warehouse turned out to be completely inappropriate for a state-of-the-art lab, and by March 1994, the building's value was appraised at less than \$5 million, half the purchase price. Not long after, the Blood Center put Ericsson Place back on the market, though it had already squandered millions on buying and renovating it.

There were other misadventures. Center researchers, for example, had discovered a way to wash plasma clean of viral diseases like hepatitis B and C and HIV. To market the technique, which is now used internationally, the Blood Center started work on it in its production plant, Melville Biologics, on Long Island. But Melville did not have sufficient capital to develop and promote its products. So in 1993, the Center negotiated to have a Maryland medical-research company purchase Melville for \$5 million cash and \$40 million in company stock, which would have netted the Center a nice sum.

The Maryland company failed in a separate venture to mass-market a drug for respiratory viruses, and its stock plummeted, scotching the Melville takeover. The Blood Center, left with a large, hemorrhaging production plant, sent layoff notices to all 150 of its Melville employees. For 1993, Melville's blood-derivatives program posted a \$19 million loss. Zurlo's replacement, Thomas R. Ostermueller—another ex-pharmaceuticals man—last year helped spin off Melville as a private company, from which the Blood Center derives significant royalties.

BACK IN NEW YORK, MEANWHILE, THE Center was increasing its blood prices. Between 1992 and 1995, the cost of a bag of red cells climbed by \$7, to \$109. Hospitals, lacking other suppliers, paid up. And kept quiet, because they feared the Blood Center would cut them off if they complained, according to a Blood Center employee.

This fear may not have been unfounded. In meetings, president Adamson would propose threatening hospitals with the prospect of further raising prices, or even cutting them off without warning. "It was routine policy to tell

SAYS A FORMER LA MY FAMILY USE A S

hospitals that if they didn't get their bills up to date, they would be cut off," says a former employee.

For some time, the Blood Center has separated its hospital customers into two categories for the purposes of pricing and service. Favored, or "Level I," hospitals, which purchase at least 90 percent of their blood products from the Blood Center, would get cheaper prices and more responsive delivery. "Level II" hospitals, which purchase an insufficient volume of blood or failed to buy exclusively from the Blood Center, would pay higher prices.

The distinction is not just a technicality, as hospital customers learned this summer. In a memo, the Blood Center explained that because it was down to a four-day supply of O-negative red cells, it was suspending scheduled shipments to the less-favored Level II hospitals. The threat of shortages is one way of inducing loyalty, as the employee explains: "It's like battered-wife's syndrome: 'You know, he beats the hell out of me, but he's the only Blood Center I've ever known, and if I say anything, he'll beat me even worse.'"

LATE IN THE SPRING OF 1995, THE Blood Center found a simple way to bolster its revenue by half a million dollars. It switched the anti-coagulant and preservative it was using in blood products from citrate phosphate dextrose (CPD) to another solution, called Adsol.

When whole blood is collected, it is spun in a centrifuge and fractionated into three parts: red cells, platelets, and plasma, the yellow, protein-rich coagulant that surrounds the blood. In any given unit, however, a small amount of plas-

ma gets wasted because it still clings to the red cells. The Blood Center discovered that Adsol conveniently also functions as a cleanser, washing the extra plasma free—leaving the organization that much more of the high-priced product to sell.

And the Blood Center has found yet another advantage to Adsol, according to an employee. Shortly before the change from CPD to Adsol, the Blood Center signed a roughly \$3.5 million-a-year deal with the Swiss Red Cross to ship the Swiss thousands of units of frozen plasma a week.

FOR-PROFIT COMPANIES ARE HELD ACCOUNTABLE by shareholders. What about not-for-profits like the Blood Center? It carries the heaviest responsibility imaginable, yet it is overseen by a volunteer board of busy chief executives, including John Reed, chairman of Citicorp, and Edward D. Miller, senior vice-president of Chase Manhattan. Explains Howard Berliner, a professor of health policy at the New School for Social Research, "Many not-for-profit institutions have become separated from the actual communities they serve. Not-for-profits have begun to emulate for-profits, but

TORY TECHNICIAN: "I WOULDN'T LET E UNIT OF BLOOD FROM THAT PLACE."

According to the employee, the Center has been using Adsol to dilute some of the plasma being sent to Switzerland. This month, Blood Center employees told FDA inspectors that some of the plasma shipped out does contain Adsol, according to a source.

The addition of Adsol to this plasma does not appear to pose a health risk. Because the Swiss separate the plasma into parts, the Adsol is safely siphoned off. The more troubling issue is one of economics. The Blood Center fails to acknowledge on the label that Adsol is an ingredient, says the source, and misleadingly sells the product to the Swiss as pure frozen plasma. From this apparent dilution, the Blood Center may gain more than \$1 million a year in extra plasma to sell.

Blood Center employees are believed to have told the agency that the dilution of plasma was a normal business practice. However, the way in which the solution gets added is far from normal. The Adsol is supposed to be pumped from a small bag into a larger bag containing blood, to help preserve it. Instead, plasma is being extracted from the blood and pushed down into the Adsol. The resulting plasma product is heavier by a fourth because it has Adsol added to it.

The Swiss Red Cross, which processes more than 1 million units of plasma a year, is aware of the potential adulteration. If it were occurring, says Dr. Ruedi E. Wager, its president and CEO, in a phone conversation from Bern, "this would violate our contract and FDA guidelines."

Investigators are studying the matter. "Since the product is mislabeled, it raises the question, what else is in here?" says an FDA source.

they don't have the same controls."

As the FDA's Office of Criminal Investigations consulted this month with the Justice Department and the Manhattan district attorney, inspectors from the agency's regulatory wing descended once more on the Blood Center's West Side laboratory. They have pored over test results, obtained plasma samples, and interviewed numerous employees. The Manhattan D.A., meanwhile, will be expecting documents from the Blood Center and may ultimately question senior officers under oath.

The Blood Center's future hinges on the outcome, as does the city's blood supply. Coral Therapeutics is poised to expand, but it is not a full-service provider. The Red Cross has arrived in New York, but its longtime hospital customers have complained of shortages. There are still pockets of old-fashioned support: In the close-knit community of Boro Park, an organization called Guardians of the Sick collects blood throughout Brooklyn and last year augmented Maimonides' supply by more than one fifth. This is an exception to the rule of urban shortage. "The entire Eastern Seaboard from New York to Miami is a shortage area. Overall, there is no elasticity," says Eric Slayton, division director for strategic planning at the American Association of Blood Banks.

The Blood Center's ability to collect donations depends heavily on its ability to inspire confidence. Any federal, state, or city action is likely to tarnish its reputation. And whatever discourages donors hurts business. "A criminal prosecution could have disastrous consequences on any regulated entity," says an FDA investigator. "But because there is a need for blood, someone will have to be ready, willing, and able to step in."

 Asphalt Green

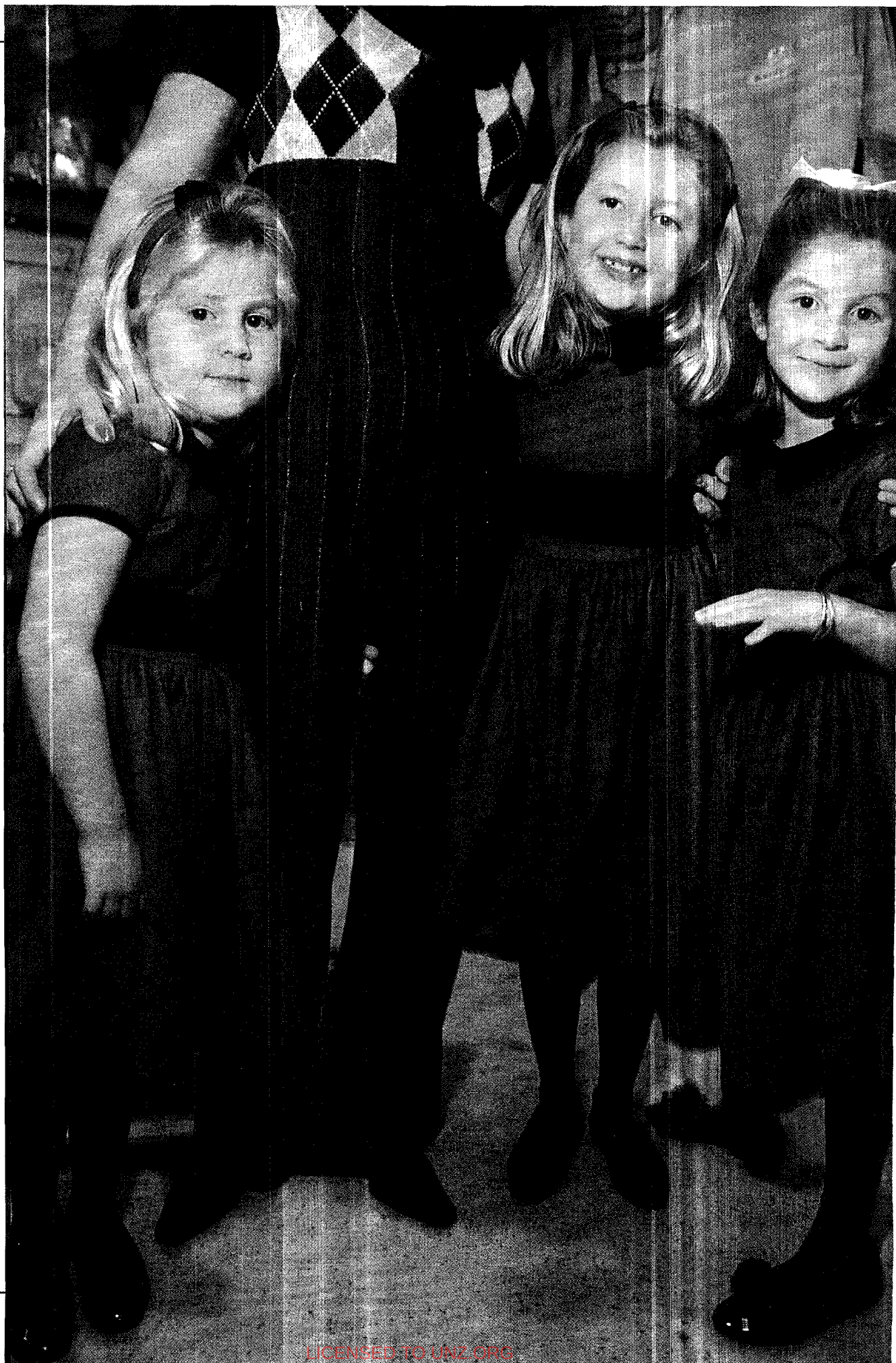
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Tiny revelers at the "Light Up a Life" benefit at F.A.O. Schwarz, November 13.

Day sale in a sandbox," observed Michelle Lovelace, a downtown mom, as she poured sand from her daughter Zoe's shoes. ■ The Gobi Fossil Dig was one of the many popular attractions at the museum's third annual Family Party. It was so popular, in fact, that a sand cloud hung over the dig site and parents and children were coughing. "We have it set up so the children can see a paleontologist is not just somebody riding a Jeep Cherokee, digging for a few things, and having a Bud," explained Karen Lauder, one of the

B Y R A L P H G A R D N E R J R .

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FOR NEW YORK

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event's co-chairs, who sponsored the dig with her husband William and the Estée Lauder Companies.

IT'S LONG BEEN A TRUISM THAT PAT BUCKLEY ET AL. WOULD eventually give way to a younger generation of socialites. No one imagined, however, that these new socialites would be under 10 years old. Some of the city's most lavish parties and talked-about benefits these days are for kids. Baby-boom parents, it seems, would rather party with their children than without them, and a whole new round of children's galas has sprung up, the fall social season in miniature. "The eighties were the years of the grand balls," Mrs. Lauder explained. "Now the thing is family parties."

Getting on the new circuit has the same prerequisites as getting on the old one: plenty of money and an impeccable wardrobe. "This is a precise replication of the adult party scene," observed the mother of a 3-year-old who just joined the circuit. "They're very formal. You say to yourself, innocently enough, 'I'll wear a sweater set.' Wrong. It's Chanel and Bon Point all the way."

My 8-year-old still needs help writing a book report, but she's already on her way to becoming a socialite. At least she will be, once I find the cash to support all these worthy causes. The first invitation, to the American Museum of Natural History's Family Party, came in September. It had dinosaurs on the outside and lots of Lauders and Tisches on the inside. The following week, Mothers & Others, the group Meryl Streep started that blew the lid off pesticide-tainted apples, asked us to join them for a "FamilyFest" at Chelsea Piers. The lure, besides bobbing for organic apples, was the possibility of seeing Meryl in the flesh.

There followed an invitation to the Cosmetic Executive Women Foundation's "Halloween Spectacular" at F.A.O. Schwarz on behalf of Women in Need; a save-the-date card to the world premiere of Disney's *101 Dalmatians*, benefiting Ronald McDonald House; an invitation to the Big Apple Circus Annual Gala; several invitations to join honorary chairs Rosie O'Donnell and Big Bird at F.A.O. Schwarz's "Light Up a Life" party for New York Hospital-Cornell Medical Center; invitations to the Museum of the City of New York's Annual Children's Holiday Party and to the *Nutcracker* Family Benefit; the actual black-and-white-spotted invitation to the *Dalmatians* benefit; and an appeal from DISHES Project Inc. requesting our attendance at a pediatric-AIDS fund-raiser at Wollman Rink on December 2. Never heard of DISHES? It stands for Determined Involved Supermodels Helping to End Suffering.

Tickets to these events don't come cheap. The Museum of Natural History party, held on October 9, started at \$50 for children and \$100 for adults. But it cost \$2,500 to join the "Tyrannosaurus rex circle" and get a behind-the-scenes tour of the museum, and \$5,000 if I wanted a banner informing my 2,000 fellow partygoers that they had me to thank for the Live Bugs exhibition or the African dancers.

The Museum of Natural History party is a relative bargain. *Nutcracker* benefit tickets start at \$250 for the cheap seats and soar to \$7,500 for a choice table and a chance to rub shoulders

with Big Bird, this year's honorary chairman, and the *Nutcracker* cast at the seated family party afterward.

The Metropolitan Opera is even throwing a family party to introduce "the younger generation to the special joys of opera," with a matinee performance of Donizetti's *L'Elisir d'Amore*, according to a fund-raising appeal directed at some of the opera's most generous patrons. This particular opera was selected, a Met benefactor explained, "because it's short and nobody dies." Unfortunately, my family won't be going. Tickets cost \$500 and tables go for \$5,000.

Karen Lauder is typical of the moms who propel the family-party scene—wealthy and hard-working, extremely competent and casually elegant. Some still work full-time. But many have left promising careers, often in investment banking or public relations, to give their young families their undivided attention. Some of them soon discover that child-rearing alone doesn't fully use their talents—particularly when they've got round-the-clock staff—so they throw themselves into fund-raising.

"It's very competitive," she said of the family-party scene as she sat at Sarabeth's Kitchen on the Upper East Side after dropping her daughter off at school a couple of weeks before her big party. "That's why I wanted to be one of the first events of the year."

The parties themselves are often eye-popping extravaganzas filled with jugglers, stilt walkers, fortune tellers and face painters, treasure hunts, computer games, a celebrity or two, and groaning boards piled high with chicken nuggets, peanut-butter-and-jelly sandwiches, hot dogs, hamburgers, and make-your-own-sundae supplies. "The thing that runs through it all," observed Princess Pricilla, one of the performers who work the family-party circuit, "is the overabundance."

Cupcake-decorating and "creativity tables," while expected, are no longer sufficient to persuade jaded parents who have already done the parties for a couple of

years to spend several hundred dollars on tickets for the whole family and the nanny or au pair, who is often in tow. Something more is required—a movie premiere, a celebrity chair, or, best of all, the veneer of culture. It's not that the activities are so different—a children's party without face painting simply isn't a children's party—but the backdrop is. Parents who wouldn't be caught dead at an F.A.O. Schwarz fund-raiser—because of the blatant consumerism—will gladly write a check to the Metropolitan Museum of Art for its annual family party, considered, among the cognoscenti, to be the class of the field. It's one thing to do the Macarena, quite another to do it on the steps of the Temple of Dendur.

"What I love about the Met," enthused a mom who's been on the party committee for several years, "is my child being able to grow up and say, 'I made masks over there' or 'I had ice cream in the American Wing.' F.A.O. Schwarz doesn't do the same thing for me."

THE ROTUNDA OF THE AMERICAN MUSEUM OF NATURAL HISTORY rocked to the beat of the "Drum and Spirit of Africa" dance troupe—courtesy of the Merryll and James Tisch Family, a sign proclaimed—as parents and children feasted on chicken

KIDS AREN'T IMPRESSED BY CELEBRITIES. "THEY'RE JUST AS HAPPY MEETING AN ANIMAL," SAYS SIEGAL.



Bobby Kennedy Jr. and child at the FamilyFest at Chelsea Pier.



Underage at the bar of the Halloween Spectacular at F.A.O. Schwarz, a Women in Need Benefit.

nuggets shaped like brontosaurus.

"You don't want to close the museum early, but people get hungry at five o'clock," Karen Lauder said, explaining that the museum moved up the party an hour this year to accommodate children's eating schedules.

Throwing a children's party has other special requirements, according to movie publicist Peggy Siegal, who has thrown her share of children's premieres. "They're kind of short on cocktail-party banter," she reported. "They don't really have a lot to say to each other, so you have to give them things to do."

From a publicist's perspective, however, catering to the younger set does have certain advantages—kids, unlike their parents, are not disappointed when celebrities don't show. "They're just as happy meeting an animal," Siegal noted.

KAREN LAUDER WORKED THE PHONES UNTIL THE LAST MINUTE, trying to reach her fund-raising goal. "I easily made 20, 25 calls," she said as she and her family wended their way through Ice Cream Alley and past the spider-making table. "We had a goal of \$300,000—which we did handily."

There seemed to be an activity or a food stand every fifteen feet. Hissing Madagascar cockroaches large enough to cause a seizure if they were spotted under the kitchen sink crawled up the arm of entomologist Caroline Chaboo at the Live Bugs display.

"Do they have names?" one child asked.

"No," Ms. Chaboo answered. "I have too many."

"How come they're not hissing?" the kid persisted.

"Because they're not scared," a museum staff member answered.

Elsewhere, parents ran into friends they hadn't seen since—

since they picked up their children at Dalton, Brearley, or Collegiate, or, in the case of the littler ones, preschool or gymnastics, an hour earlier.

A little girl who looked like Alice in Wonderland in her smock dress paused by a glass case that featured a stereospondylus, a prehistoric frog the size of a small cow.

"What if we had that in our pond?" she asked her father.

THE SUSPICION AMONG SOME IS THAT THESE PARTIES, WITH their benefactor-laden invitations, are more about social climbing than about providing New York's version of a backyard for children. While networking undeniably goes on, moms who do the parties point out that there are better places to climb than a family event, where at any moment your toddler can bolt for the stairs, throw a temper tantrum, or wet his pants. Of course, those who spend the hundred bucks for their nanny's ticket have greater freedom to schmooze. "It's nice to quickly touch base, smile, chat, and quickly move on," explained Sharon Grelsahmer as she tried to keep up with her 8-year-old daughter, Dominique, and 3-year-old son, Marc, at the Natural History party.

Many moms attend the parties for innocently selfish reasons—they like to dress up their kids and show them off, knowing there are only so many years before their children will be wearing tattoos and piercing their tongues. "For now it's fun to make them as cute as they are," said a mother on the Museum of the City of New York Holiday Party's decorations committee. She was thinking of dressing her son for the party "in little English sandals, a cute pair of short pants, and a blouse with a Peter Pan collar—that, or some tartan shorts or trousers."

She won't be wearing her fur, however. Furs were banned a few years back when they swamped the coat check.

An important incentive for certain partygoers is the prospect that their adorable 4-year-old's picture may grace the *New York Times* the following Sunday. "A lot of people are smiling big when Bill Cunningham comes around," reported one party organizer, referring to the *Times*'s fashion photographer. "There's somebody who comes with her twins, one under each arm, in matching dresses. She gets the picture taken, stays five minutes, and goes home."

To me, the most surprising and impressive thing about the Natural History museum party was the fully stocked open bar in the Hall of African Mammals. At the "Bunny Hop," for appearance's sake, they provide separate stations for hard liquor and children's beverages. But at the Natural History Family Party, the Smirnoff and the Nestlé Quik cartons stood side by side. "And they were ordered in the same breath," a bartender reported.

THE FACE-PAINTING LINE moves slowly anywhere. But the line at the Mothers & Others "FamilyFest" moved slower than most. "Each face is a work of art, and you can't rush the guy," a mother in line said facetiously as she waited with her 3-year-old and her daughter's friend.

After a brief appearance, Meryl Streep had vanished. "She's resting," explained Wendy Gordon Rockefeller, one of her co-chairs.

Mrs. Rockefeller met the actress when she was working as a senior staff scientist at the Natural Resources Defense Council in 1988 and Ms. Streep walked through the door and offered to volunteer. A colleague was writing a report on pesticides in foods, and it spurred Ms. Streep and her Connecticut friends to start an organic food-buying club.

"She and I co-chaired the development of Mothers & Others," Mrs. Rockefeller, the wife of Larry Rockefeller, explained. "After alar [the pesticide used on apples that created such a stir], it was expanded to 'What can you do in your life to make greener choices?'"

Mrs. Rockefeller, who uses the name Wendy Gordon professionally, confesses to some misgivings about throwing an event where single children's tickets cost \$45 and adult tickets \$90. "That's why I want to bring the ticket price down, to make it much more of a populist event," she said, referring, perhaps, to next year's party. "We're trying to enlighten people. Why waste our time basically on the enlightened, except for the fact that they're going to pay for it?"

"You do these things sparingly," said CBS's Paula Zahn as she watched her daughter do cartwheels. She went on to offer the radical proposition that all these family parties, rather than increasing the quality time families spend together, actually interfere with it. "Once you've been to one, it's an incentive not to go to another one."

Meryl Streep finally emerged from a staff room where she'd ducked to escape the paparazzi. "I don't really do benefits," she explained, and promptly began plotting her escape back to her Northern Connecticut home. "The Henry Hudson is closed

because of flooding. And the Hutch is closed. And the Bronx River Parkway is closed."

Ms. Streep declined an offer to join the kids on the rock climbers' wall; *The River Wild* cured her of any desire to do such things, she explained. But Bobby Kennedy Jr. hasn't lost his sense of adventure. He jumped from the trampoline into a foam pit, baby carrier and all, and tried to coax his toddler to join him. The mom on the face-painting line was now at the petting zoo, where her daughter hugged a bunny, though without a single stroke of paint on her face.

"After what seemed like the whole party, we got to the front of the line; she definitively said *no* and grabbed onto my leg," the mother reported. "She was just standing in line watching the guy paint other people's faces. I guess when you're 3, that's the activity."

Sometimes the problem is children who are already overprogrammed with birthday parties, and school, and music and gym and ballet classes. Eva Pomice, a writer, recalls a disastrous afternoon at a family party she attended at the ballet last spring with her 3-year-old.

After waiting in huge lines at the pre-performance luncheon to get her daughter's ballet slipper signed, they took their seats—"behind the only people who didn't know this was a family benefit," Ms. Pomice recalled. "First my daughter slept, then she talked—'Who's the mean lady?' 'Why is that lady hitting Cinderella?' For two hours. She didn't get it. It wasn't the Disney movie. I practically had a fight with the people sitting in front of us. They were going *shush, shush*. After the ballet, she just lies down on the cement in the plaza and refuses to move. You realize, 'Why am I putting myself through this?'"

The only problem at the otherwise successful Mothers & Others FamilyFest was the food. It went one organic step too far. Not only was the ice cream fat-free; so was the chocolate syrup. Great bou-

quets of raw vegetables stood virtually untouched. At some point, my 3-year-old burst into tears. "She's crying," my wife explained, "because she wants Coca-Cola."

Parents, too, are sometimes reduced to tears. A mom at a recent F.A.O. Schwarz family party almost came to blows with a bartender promoting a particular brand of vodka when she asked for a glass of cranberry juice for her daughter.

"He said, 'This is a vodka bar, and I'm only allowed to serve cranberry juice with vodka,'" the mother recalled.

"I said, 'But this is a children's party.'"

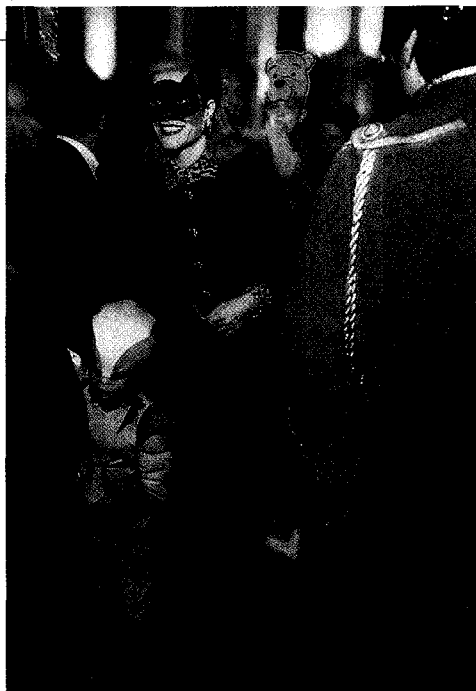
"He said, 'Yes, I know. But this is a promotion for the vodka.' I said, 'I don't care what it is. It took me ten minutes to make my way through for a drink. I paid a lot of money for this ticket. I'm asking for a lousy glass of cranberry juice.' Finally he said, 'I'll give you one glass.'"

It's also virtually impossible to get out of F.A.O. Schwarz without buying your child an expensive toy. Some charities holding events there encourage shopping, since the toy store gives them a cut of the cash-register receipts, said to be around 10 percent. Indeed, New York Hospital-Cornell Medical Center's "Light Up a Life" invitation cautioned guests to reserve their personal shoppers early. Explained Kathleen

"THIS IS A PRECISE REPLICATION OF THE ADULT SCENE," SAID A MOTHER. "THEY'RE VERY FORMAL."



Some benefits held at F.A.O. Schwarz encourage shopping—the charity gets a cut.



A future equestrian at FamilyFest; making an entrance at F.A.O. Schwarz; Paula Zahn and painted friends.

Burns Buddenhagen, the event's founding chair, "While they're standing in line having their faces made up or tattoos put on, you can say *This is what I want*, and the personal shopper will go and gather it all for you and take your charge card and mail it to you while your little child still believes in Santa Claus."

JUST AS PERFORMERS LIKE LESTER LANIN AND PETER Duchin define entire eras in the life of New York society, the children's circuit has developed its own signature entertainers. "The way I look at these events," stated Silly Billy, the king of family-party entertainers, who was working the line outside the Halloween Spectacular and also does the Bunny Hop and the Museum of the City of New York's Holiday Party, "is that it falls into the marketing mix."

Silly Billy and his colleagues, such as Princess Pricilla and Professor Putter, typically donate their services for the chance to strut their talent before parents who think nothing of spending \$400 on a clown for their child's birthday party. "I harassed Steve Kroft's kid as if I was a *60 Minutes* reporter," Silly Billy said, recalling a Bunny Hop moment. "He thought it was really funny."

The clown frequently runs into clients. "You always used to see Jann Wenner," he reflected. "But this is before he remarried—if you'll pardon the expression."

"You know who goes?" he added after rattling off the names of a dozen celebrity patrons including Susan Sarandon, Bruce Springsteen, Kathleen Turner, Glenn Close, Tina Brown, and John McEnroe. "Magee Hickey. I see her all the time."

In January, during the brief lull in the family-party season, Princess Pricilla, Silly Billy, and Jubilee Judy gathered at Professor Putter's house to lick their wounds and lament their lowly status in New York City's social constellation. "It's like an AA meeting," Silly Billy said, where the stars share their pain over being underappreciated. They donate their services at the parties, but sometimes their cab fare isn't even reimbursed. "In some instances, I didn't get invited back because I insisted on being paid for my expenses," explained Princess Pricilla, who travels with a throne and an assistant to wheel it around. "Why should I have to take money out of my own pocket? They don't understand because a lot of these women don't work for a living."

THE PERFORMERS ARE ONLY ONE PIECE OF THE FAMILY-PARTY puzzle. The raffle is another. Well-heeled moms fan out across Manhattan and try to persuade high-end retailers to give them things for free. A member of the Museum of the City of New York's Holiday Party raffle squad described the sales pitch thus: "Every parent in New York goes to this thing, and they're all from private school." It worked on retailers such as Donna Karan, who is donating \$1,000 in designerwear to the December 3 party, and Barneys, which is supplying a \$975 silver watch.

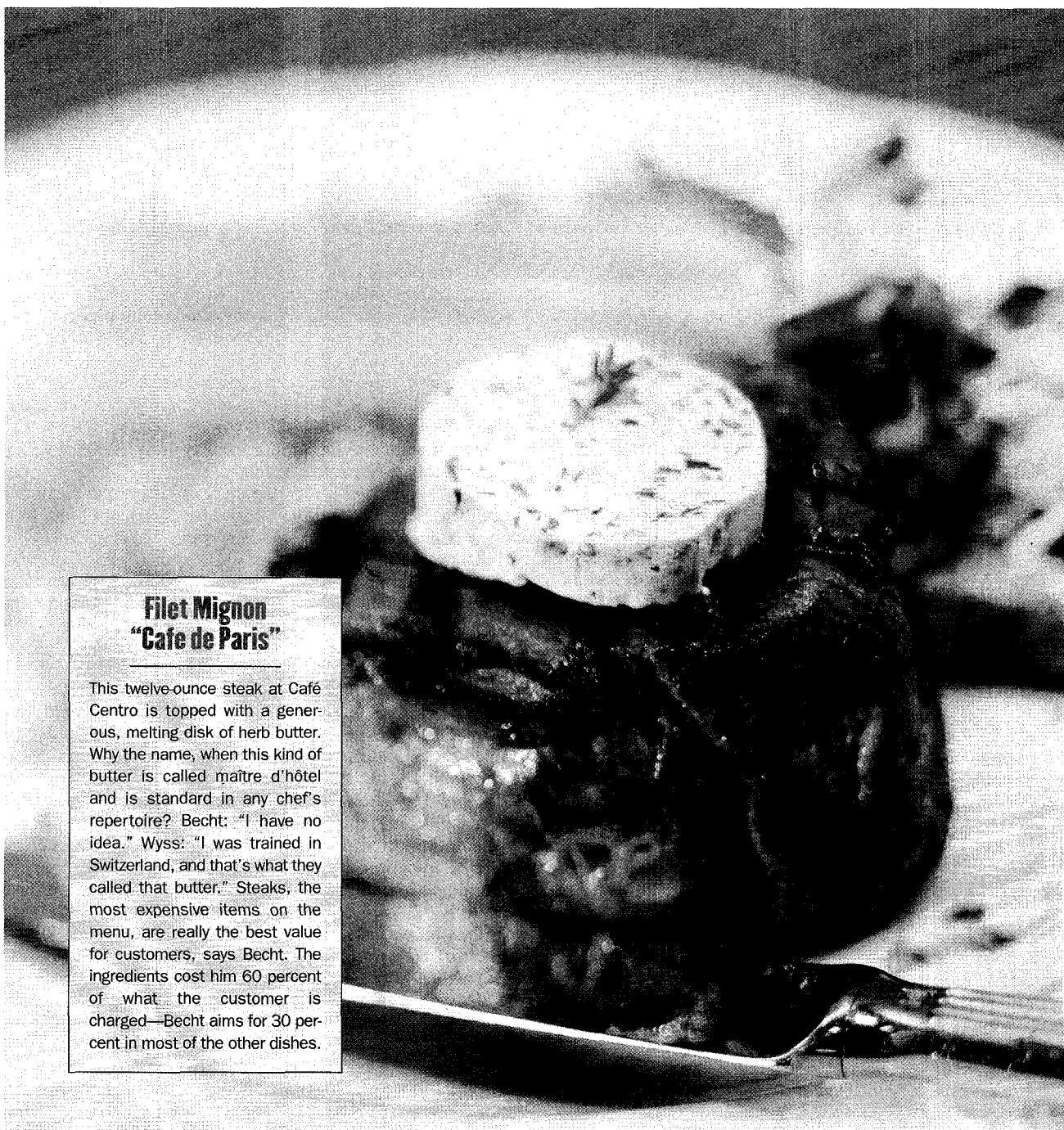
Having one well-connected mom on a committee can make all the difference. And the Bunny Hop has many "Very Important Bunnies," as they're called. Thanks to Betsy Lack, wife of NBC News president Andrew Lack, last year's party was blessed not only with a network ad in the Bunny Hop "Coloring Book" but also with Katie Couric's presence and dozens of NBC umbrellas. The umbrellas were needed to shield Silly Billy and a couple of dozen other characters from a downpour during the traditional march from the pre-party party at the Plaza Hotel for the children of \$2,500 donors, across Fifth Avenue to F.A.O. Schwarz. "We promised NBC we'd return them," said one of the escorts.

As one watches volunteers such as Chappy Morris, Suzanne Rinfret Moore, and Bruce Colley stuff envelopes for the *101 Dalmatians* benefit in the Ronald McDonald House conference room while children undergoing chemotherapy walk by, it's impossible not to be touched by their dedication. But some charities don't seem to be creating much goodwill with the latest innovation in family-party fund-raising—children on children's committees (in the Bunny Hop's case, they're called "Cottontails") sending out their own invitations.

"It's the Junior Junior League," snorted one skeptic.

"My daughter got one from a kid the other day," said the mother of a 7-year-old who wishes her pen pals would practice their penmanship elsewhere. "Dear Charlotte, I hope you can come to this party.' I'm just disgusted. Don't you think that's exploitation, directing it to the kid? They come in, they check the mail. It was a good cause, but I took it away so Charlotte wouldn't see it. The kids are going to feel bad if they can't spend \$200 a ticket."

A Few GC



Filet Mignon "Café de Paris"

This twelve-ounce steak at Café Centro is topped with a generous, melting disk of herb butter. Why the name, when this kind of butter is called *maitre d'hôtel* and is standard in any chef's repertoire? Becht: "I have no idea." Wyss: "I was trained in Switzerland, and that's what they called that butter." Steaks, the most expensive items on the menu, are really the best value for customers, says Becht. The ingredients cost him 60 percent of what the customer is charged—Becht aims for 30 percent in most of the other dishes.

Odd Menus

Café Centro and Montrachet think they know what we want—high-rent pasta, slabs of foie gras, and dishes with vaguely Continental names. By Corby Kummer

WHAT MAKES A MENU? USUALLY, many hands, many arguments, many hits, and many strikeouts lie behind the document you're handed when you sit down.

Today's menus are chicly minimalist compared with their food-fixated eighties forebears, which often listed as many ingredients as an Elizabeth David recipe and a provenance worthy of a Sotheby's catalogue. The modus operandi of the nineties, says San Domenico's owner, Tony May, is "Don't give the customer a Bible to read."

The sales pitch has turned subliminal. We asked the operators at two successful New York restaurants—Café Centro and Montrachet—to deconstruct their own winning menus. Since its 1994 opening, Café Centro has evolved from Provençal brasserie to haute Moroccan-tinged Mediterranean and back again to brasserie, with remnant North African touches. Chef Stephane Becht is forever tweaking this outpost of the Restaurant Associates group on the MetLife Building's ground floor, the conglomerate's turf for decades. Montrachet, on West Broadway, is the crown jewel of Drew Nieporent's downtown-restaurant empire. Its menu reflects more than ten years' collaboration and argument with willful chefs—from Nieporent's discovery turned nemesis David Bouley to Brian Whitmer to Debra Ponzek to, finally, Chris Gesualdi.

One menu is largely an expression of Restaurant Associates's corporate savvy at tending to yuppie taste buds, the other a more or less personal statement. But both cater to our evanescent tastes and reflect just how far restaurateurs will go to please and stay in the black.

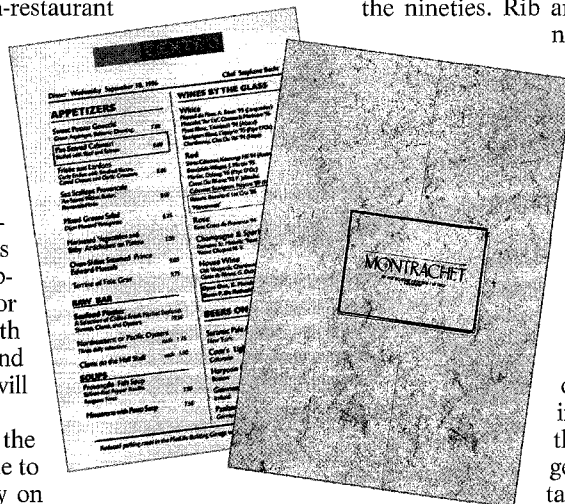
How does it work? To make the cut, dishes must not only continue to please but also reflect pleasingly on

the restaurant's image and show an equally agreeable profit. Everyone knows, for instance, that peddling pasta is hugely profitable for a restaurant. But unless you're San Domenico or Felidia, you can't get away with many \$20 pasta dishes. Montrachet's creste with wild mushrooms, asparagus, and smoked magret is the only pasta on its menu. And Café Centro has only one standard-issue pasta, in part because it wants to appear hazily Mediterranean without being *too* Italian.

In fact, when the owners of Café Centro and Montrachet plot their menus, they're thinking not only of their best performers but what they call the *average check*—the amount they must take in per customer for the restaurant to do better than just break even. That explains why most appetizers are priced almost identically—ditto for main courses and desserts. Too many bargain-priced dishes ordered together would bring a check down. Restaurateurs also like to pad menus with surcharges for vegetable side dishes or splitting a main course; all conspire to jack up the tab.

Meat is guaranteed to lift an average check by the bootstraps, and meat is *back*—elbowing eighties entrées like mako and mahimahi out of the picture as the protein of the nineties. Rib and barbecue restaurants are the new chicken shacks. *Roast* in front of anything, preferably carnal, sells the way *pan-seared* and *grilled* and *blackened* (going even farther back in time) used to.

Sure, there's a lot of name legerdemain—what the Italians call selling smoke. But a menu remains a juggling act among ingredients that are available and well priced that day, signature dishes customers won't do without, what the chef feels like cooking and thinks will sell, and what the kitchen staff is able to toss together quickly enough to keep the tables turning.





RESTAURANT ASSOCIATES likes to pepper menus with boxes, boldface, and italics. Rather than list dishes in the usual order of poultry, meat, and fish, Café Centro classes them unconventionally—e.g., “specialties,” “from the grill,” and the popular “daily roasts.” Wines by the glass are listed beside the appetizers so that they will be uppermost in the diner’s mind. “The goal is to sell the customer a glass of wine as soon as he sits down,” says supervisor Peter Wyss. “Cocktails with lunch are pretty much out.”

CAFE CENTRO

Dinner Wednesday September 18, 1996

Chef: Stephane Becht

APPETIZERS

- 1 Sweet Potato Gnocchi
Green Asparagus, Balsamic Dressing 7.50
- 1 Pan-Seared Calamari
Stuffed with Basil and Salmon 8.00
- Frisée aux Lardons
Curry Endive with Smoked Bacon,
Cantal Cheese and Garlic Crostons 8.00
- 4 Sea Scallops Provencale
Pars-Seared Walrus, Baster,
Provencale Herbs 8.50
- Mixed Greens Salad
Dijon Mustard Vinaigrette 6.75
- Marinated Vegetables and
Baby Artichokes au Pistou 7.50
- Oven-Skillet Seamed Prince
Edward Mussels 9.00
- 2 Terrine of Foie Gras 9.75

RAW BAR

Seafood Platter
A Selection of Chilled Fresh Market Seafood:
Shrimp, Clams, and Oysters 19.50

Northeastern or Pacific Oysters
Three daily selections each 1.25

Clams on the Half Shell
each 1.50

SOUPS

Provencale Fish Soup
Saffron-Rose Pepper Rouille,
Fougasse Toast 7.50

5 Minestrone with Pesto Soup 7.50

WINES BY THE GLASS

White
Rigout de Pinet A. Roux '95 (Languedoc) 6.
Masculine 'Sic Lie', Chateau de Merveilles '95 6.
Pinot Blanc - Trimbach '94 (Alsace) 7.
Savignone Blanc - L'Apparite '95 Pays D'Oc) 7.
Chardonnay - Clos Du Val '94 (Napa) 7.

Red
Shiraz-Cabernet, Knocking Hill '94 (Australia) 6.
Beaujolais-Villages, J. Martin '95 6.
Herfort, Dilling '95, J. Martin '95 6.
Cotes Du Rhone '92 P. Jaboulet 6.
Cabernet Sauvignon, Noyers '89 (Napa) 6.
Beauvillain-Bouchard 1st Cru '88 6.
"Marconnes" 6.

Rose
Rosa Cotes de Provence '95 6.

Champagne & Sp
Domaine St. Michelle '88 6.
Veuve Clicquot N. V. 6.

House Wine
Oak Vineyards, Chardonnay 6.
Cotes du Rhone, G. D. 6.

Opus One, R. Mondavi
Baron P. De Rothschild 6.

BEERS ON

Saranac Pale Ale
New York 6.

Coor's Light
Colorado 6.

Harpoon
Boston 6.

Guinness
Ireland 6.

Paulaner
Germany 6.

1 Pan-Seared Calamari

The box around this item is "the chef's toy," Peter Wyss says, meant to draw attention to the dish because it exemplifies the restaurant's schizy bistro-souk-Provençal mind-set. The casual reader might think the box denoted a daily special or some sort of bargain.

FROM THE GRILL

- Sauteed Chicken and Artichokes
wrapped in Potato Leaves 17.50
- Filet Mignon "Cafe de Paris" 25.00
- 24 oz. T-Bone Steak 26.00
- Three Pound T-Bone Steak
For Two Served sliced off the bone per person 25.00
- 14 oz. Boneless Sirloin Steak 24.00
- Steak Frites 18.00
All steaks served with French Fries

3 DAILY ROAST

Farm Fresh Hen Chicken
Creamy Mashed Potatoes

Monday: Marinated Walnut Sauce

Tuesday: Prime Rib, Brussels Sprouts, Horseradish

Wednesday: Rack of Pork, Braised Red Beans and Apples

Thursday: Roasted Duck, Orange Glaze

Friday: Salmon Steak, Rosemary Potatoes, Verjus Sauce

FISH AND SEAFOOD

Seafood Platter
A selection of Chilled Market Fresh
Lobster, Shrimp, Clams, and Oysters

Marinated Codfish,
Olive Oil, Mashed Potatoes,
Summer Vegetable Salad

Herb Crusted Halibut,
Star Anise Sauce

Crisp Skillet Salmon,
Spinach, Fennel, and
Roasted Tomatoes

2 Terrine of Foie Gras

Playing off the bistro theme, this is both the most expensive and the best-selling appetizer. It's served with spiced fresh figs—unbilled, as the restaurant doesn't want exotica to scare folks off.

Chef Stephane Becht Recommends

- 3 Appetizer
Napoleon of Escargot and Leeks,
Herb Sauce 9.00
- Entrées
Penne Pasta,
Clams, Chorizo, Peas, Artichokes,
Garlic Sauce 18.50
- Seared Monkfish,
Fennel Salad,
Cinnamon-Pepper Marmalade 19.50

Cafe Centro's Private Room is available for Meetings, Dinners, and Holiday Parties. Please call our Events Manager at (212) 949-8248.

3 Napoleon of Escargot and Leeks

4 Sea Scallops Provencale

The easiest appetizer to cook: a simple, fast sauté with components—walnut butter, chopped shallots, minced garlic, and herbs—prepared in advance. This dish, and the preponderance of salads, make it possible for one cook to man both the appetizer and the salad stations, with one backup cook helping out during peak ordering times.

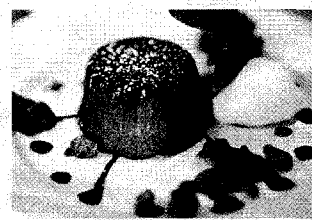


11 Chef Stephane Becht Recommends

At other restaurants, specials reflect good deals discovered by the chef and his whims, but at Café Centro, specials rotate on and off the menu, sometimes listed as specials and sometimes as regular entrées, to gauge how they sell and how they fit into the kitchen's production schedule. After a tryout, a good seller goes onto the regular menu.

10 Assiette de Fromage

Upholds the bistro image even though no more than four or five customers order it a night. Becht varies the selection about every two weeks, mixing French, Swiss, and American cheeses. Food costs for U.S. cheeses average 20 percent; imported cheeses, 35 percent. Why don't people take advantage of the good value? Because Americans like spending their after-dinner calories on sweets, not cheese.



9 Tout Chocolat

Chocolate desserts can always be relied on to sell. Every menu in town has a runny, puddinglike molten chocolate cake (above), and homemade ice creams also make a strong showing. As at many restaurants, all desserts are uniformly priced, even though berries and other seasonal fruits cost much more than crème caramel, ice cream, and chocolate desserts.

ENTREES

CAFE CENTRO SPECIALTIES

12 oz. Filet Mignon au Poivre 25.00
French Fries

Rigatoni Pasta, Shrimp, Scallops, and Calamari in a Lobster-Fennel Broth 18.50

Chicken Bisteeya Almonds, Raisins, Honey and Orange Flower Essence in a Phyllo Pie 16.50

Maftoul Couscous with Garden Vegetables and Seafood 15.00
18.00

6 Monkfish Tagine Sweet Potato, Baby Artichokes, Olives, Dates 18.50

Veal Steak, Horse-radish Cream, King Crab Legs, Honey Glazed Carrots 21.50

SIDE DISHES

French Fries 4.75
Mashed Potatoes 4.75
Sautéed Garden Vegetables 4.75

PRIX FIXE DINNER

Includes Appetizer, Entree, and Dessert 24.50
Minestrone with Pesto Soup
Fresh Herb Roasted Chicken
Marquise au Chocolat

RECOMMENDED

WHITE

FRENCH
Monvagny Les Basses, Cuvée
Chassagne Montrachet, 1994

AMERICAN
Chardonnay Kunde '94
Conundrum, Caymus

RED

FRENCH
Mercuray, 1st Cru, Chateau Lynch-Bages

AMERICAN
Merlot, Philippe-Les Cabernet Sauvignon

PORT & CO
Fonseca Bin 27
Pierre Croland
Graham's Vintage

DESSERTS

Ice Creams
French Vanilla Ice Cream or
Valrhona Bittersweet Chocolate 6.00

Almond Macaroons
filled with Kahlua and Espresso Parfait 6.50

Creamy Vanilla Cheesecake
Pineapple Marmalade 6.50

Warm Apple Tartelette
Toasted Almond Ice Cream 7.00

Vanilla Crème Brûlée-Chocolate Tart
Caramel Sauce 7.00

Anjou Pears Napoleon
Chocolate Sorbet, Pear Williams Cream 7.00

Pumpkin Pie
Gingersnap Crust, Butterscotch Sauce 7.00

10 Assiette de Fromage

Assorted Cheeses 7.00

BEVERAGES

Coffee or Tea 2.75
Espresso 3.25
Cappuccino 3.50
Double Espresso 4.25
Double Espresso à la Crème 4.50
Café Royale with Brandy 7.50
Irish Coffee

Pastry Chef: Marina Waters

9 TOUT CHOCOLAT

Marquise au Chocolat
Pistachio Sauce

Warm Molten Chocolate Cake
Vanilla Ice Cream and Chermas

Souffle Chaud au Chocolat
Pistachio Sauce

Please allow extra time for the preparation of this soufflé.

Sorbet
Raspberry or Passion Fruit

Fresh Fruit Salad
splashed with Orange Mucata Wine 6.50

DESSERT WINE

Barzac Sauternes Clos Des Princes '88
Glass 6.00
Late Harvest Riesling, J. Phelps
(Napa) '94 Half Bottle 2.50

8 Daily Roasts

Café Centro was designed around an open finishing kitchen including a large rotisserie; the roasts account for 35 percent of daily sales and have average food costs of just 25 to 28 percent. The fish or meat is marinated a day ahead, requiring a fixed series of preparation steps, and serving is relatively uncomplicated.

5 Minestrone With Pesto Soup

Why is the basil-garlic-pine-nut sauce called pesto here but pistou with the appetizer of marinated vegetables? Peter Wyss wanted to identify the vegetables with Provence and the minestrone with Italy. "It's almost the same sauce," says chef Becht, finally admitting it is the same sauce.

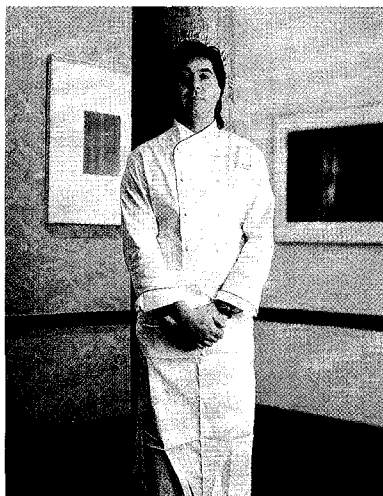
6 Monkfish Tagine

One of the Moroccan specialties—there had to be *something* to put in the chimney-domed ceramic serving dishes R.A. bought when planning the Moroccan-themed restaurant. Monkfish stands up better to the long cooking typical of tagines; the primary ingredient changes often, and it is now lamb.

7 Café Royale With Brandy

Standard brewed coffee with liqueur and whipped cream. The famous restaurant in London is not famous for this combination. Whence the name? Becht: "Ooh la la. I am not able to answer that, sir." Wyss: It comes from "one of those [planning] sessions where someone says it might be a good thing to serve in the winter."

Montrachet



Recipe for success: Chef Chris Gesualdi.

THIS MENU IS UNUSUALLY spare in design, and intentionally so: Owner Drew Nieporent prefers things to be as straightforward as possible. He'd admired a similar typeface at the Michelin-starred Paris restaurant Chiberta before Montrachet opened in 1985 (apparently he hadn't been looking at Bloomingdale's ads of the period). With a few exceptions, the food terms are familiar and the descriptions austere—so austere, in fact, that one might do well to ask for further explanation. This is deliberate. The overblown recitation of the specials intentionally brings the wait staff into closer contact with (tip-contemplating) diners.

Montrachet is, of course, a vineyard known for its wine and goat cheese; when David Bouley presented his first draft of a menu to Nieporent, it had no goat cheese to go with the name—a situation Nieporent set out to rectify with a salad of field greens. Food costs have risen greatly for this once-guaranteed moneymaker: "In the old days, they used to give away a salad," Nieporent says. "Now if you look at my produce bill, it's bigger than fish or meat—mesclun, mushrooms, fresh herbs all cost a fortune. If I spend \$8,000 gross a week at Montrachet, close to \$4,000 is vegetables and fruit."

1 Creste Pasta With Wild Mushrooms, Asparagus, Smoked Magret

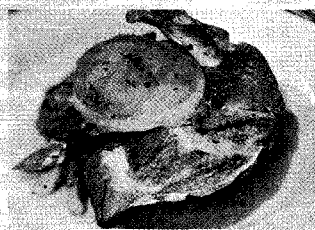
Creste is the name invented by the owner of a New Jersey Italian grocery store, where Gesualdi buys this pasta by the case. It sounds better than "radiators," which Italians often call this wide, ridged shape for its resemblance to the front grille on an old car. Gesualdi has taken the cream out of the sauce, a signature of his predecessor Debra Ponzek, and has added duck breast. The Italian pasta will hold for hours, al dente, in the fridge—a practice, however efficient, that Italian chefs wouldn't care for.

2 Crème Brûlée

Not the lush Le Cirque version but a warhorse that most restaurants won't fool with or take off the menu. Still, it's hard to find a chef who's very enthusiastic about it.

3 Pintade With Potatoes Anna

"Customers know what pintade is," Gesualdi claims. (Non-foodies know it as guinea hen.) Nieporent was once a cruise-ship waiter, and "unless you knew the menu dictionary, you couldn't describe [a dish] to the customers." Maybe he thinks some of his staff could use the same training.



Menu 32.

Arugula Salad with Reggiano Parmesan

Creste Pasta with Wild Mushrooms and Smoked Magret

Quince Tart Tatin

Menu 38.

Terrine of Vegetables and Portobello Mushrooms, Sauce Provençale

Pan Seared Duckling with Red Wine Glazed Turnip and Citrus Sauce

Crème Brûlée

We are available for private parties for lunch or dinner

4 Hot NY Foie de Canard With Glazed Shallots

As at Café Centro, this is the best-selling appetizer, with food costs for the dish at about 40 percent. All other appetizers cost around \$13, but the price nearly doubles for foie gras because Gesualdi serves such a large portion: four ounces. "We've always had it priced high," Nieporent says, "and customers aren't scared of it, because they know it's a specialty." Nieporent says former chef Brian Whitmer saw this dish cooked by Ken Frank at his Los Angeles restaurant La Toque. "Everything's an adaptation," Nieporent says, darkly alluding to those restaurateurs who lift dishes straight off his menus: "If you rip someone off directly, that's another story."

MONTRACHET

with Reggiano Parmesan	10.
if Oysters with Champagne Sauce and Caviar	11.
with Fennel and Enoki Mushroom Salad	14.
with Asparagus, Passion Fruit Vinaigrette	13.
Tuna with Sesame Seaweed, Tomato Fondue	16.
th Roasted Peppers, Olives and Basil	15.
ables and Portobello Mushrooms	15.
id with Balsamic Vinaigrette	11.
i Pears, Walnuts and Roquefort	13.
ens with Hot Chèvre	12.
anard with Glazed Shallots	24.
as with Spinach in Coral Nage	28.
on with Red Wine Fumet	28.
Oven Dried Tomato Eggplant Ravioli	27.
th White Beans and Peppers, Saffron Broth	27.
ild Mushrooms, Asparagus, Smoked Magret	25.
th Potato Purée and Garlic Sauce	24.
r with Sherry Vinegar Sauce	23.
with Red Wine Glazed Turnip, Citrus Sauce	25.
Bok Choy and Soy-Balsamic Honey Sauce	29.
y Purée, Broccoli Rabe and Lemon Jus	30.
s Anna, Vegetable Ragout and Sage	29.
on Gold Mousseline and Herb Consommé	30.
	6.
	6.
	7.
	7.
	10.
up with Pink Grapefruit Sorbet	9.
with Grand Marnier Ice Cream	9.
Gratin on Linzer Crust	9.
arian	9.
berry Sauce	9.
	8.
	9.

5 Roasted Chicken With Potato Purée and Garlic Sauce

A dish the owner and chef can't take off the menu, no matter how bored with it they grow. Many diners ask the provenance of the moist, beautifully flavored chicken, assuming that it comes from some Amish farm. Gesualdi used to post the tags on his bulletin board to remember the names, but the farms keep changing, and he finds it hard to keep track. The garlic sauce is barely garlicky: Even so, Gesualdi says he must list garlic on the menu—along with shellfish and nuts, it's the ingredient that arouses the highest customer anxiety.

6 Lobster Salad With Asparagus, Passion-Fruit Vinaigrette

The only nouvelle-ish dish among the appetizers, Gesualdi says he chose passion fruit because its level of acidity is similar to that of lemon. Nieparent doesn't much like exotic fruits in classical dishes—"Typically, I'm much more conservative than my chef," he says—but he believes in giving his chefs some free rein. This will remain on the menu through Christmas but will be served with a different garnish. At least half the usual dozen appetizers, in fact, stay on this menu, with minor variations, from year to year. "We like changing the picture every so often, but not the frame," Nieparent says.

Tasting Menu 65.

Warm Blue Point Oysters with Champagne Sauce and Osetra Caviar
or
Blini with Smoked Trout, Horseradish Cream and Osetra Caviar
•
Chilean Sea Bass with White Beans and Peppers in Saffron Broth
•
Rabbit Salad with Tomatoes, Olives and Basil
•
Rack of Lamb with Yukon Gold Mousseline and Herb Consommé
or
Truffle Crusted Salmon with Red Wine Fumet
•
Banana and Chocolate Gratin
•
Coffee or Tea
Tasting Menu Available Monday - Friday

Please Inquire About Our Wines by the Glass



6 Warm Bluepoint Oysters With Champagne Sauce and Osetra Caviar

Bluepoints may not be the world's most interesting oysters, but they are among the most available. Following the common trajectory, this began as a special last Valentine's Day that sold exceptionally well. Gesualdi dispenses the final dollop of caviar, using a generous espresso-spoonful of Osetra. "Don't be cheap," Gesualdi says of luxury ingredients like caviar and truffles. "If you're going to use them, really use them. The customer notices."

6 Chilean Sea Bass

This is a dull farmed fish. (So is that salmon, however deliciously "fatty" Gesualdi finds it.) Why doesn't the chef buy more wild-caught fish? "I hate disappointing the customer, saying we don't have something tonight but we'll have it tomorrow," he says. Nieparent sometimes goes on buying forays to Chinatown, schlepping pompano or other fish he likes back to his restaurants and plunking them in front of an often-unwilling chef. "It's a pain in the ass," Nieparent admits, and a move he seldom tries on Gesualdi anymore.

7 Banana and Chocolate Gratin on Linzer Crust

Bananas came back into fashion last year, raising unexpected passions among diners and pastry chefs, who used to hold their noses when even discussing such a low-rent fruit. (Montrachet dared to offer the dessert three years ago.) Populism has triumphed: Look at the return of steak and potatoes.

BEST BETS

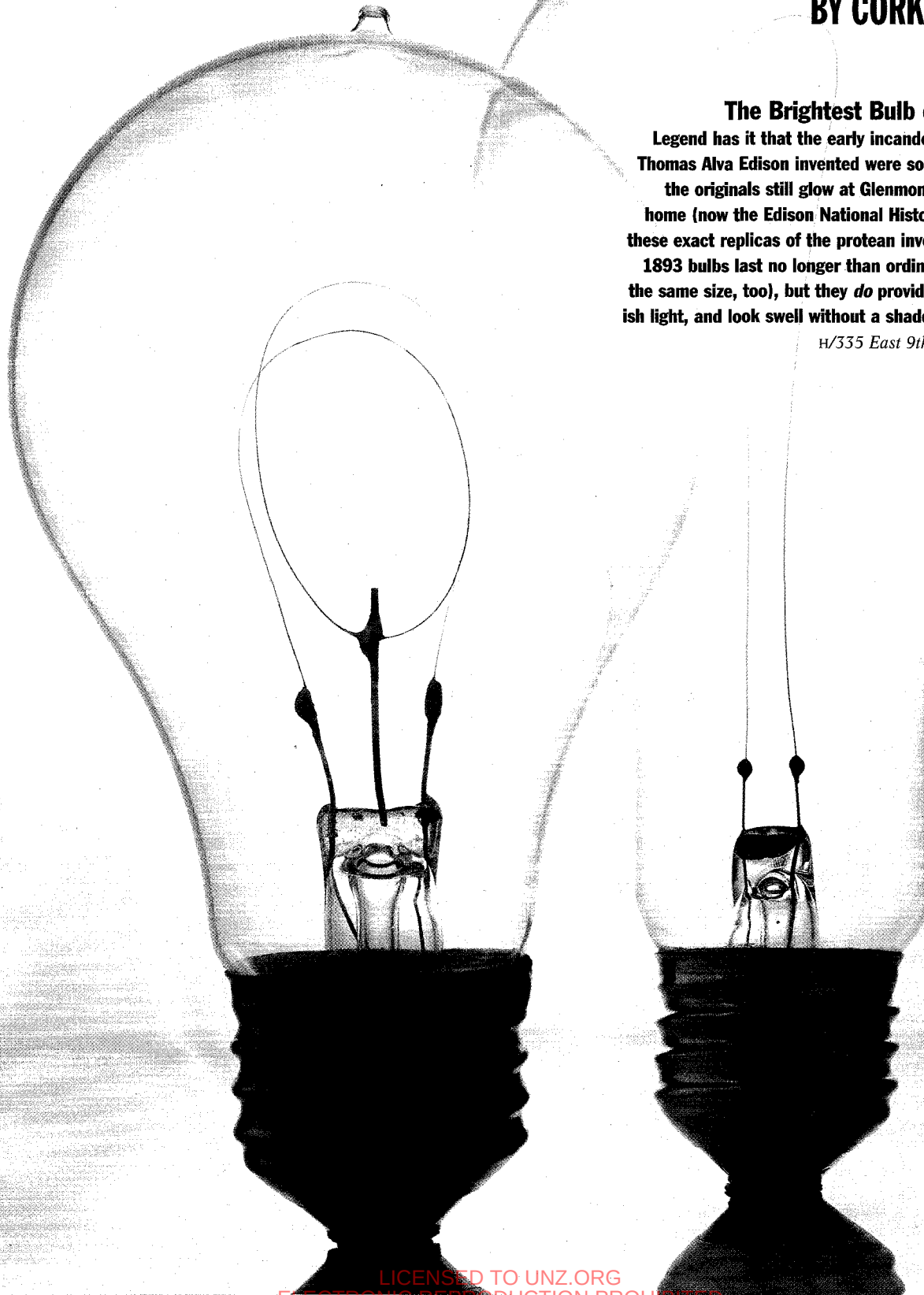
The best of all possible things to buy, see, and do in the best of all possible cities

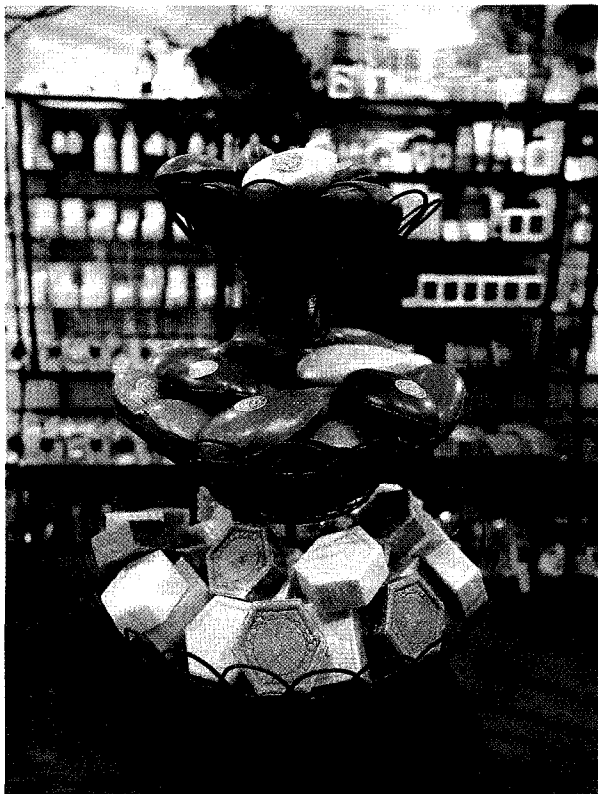
BY CORKY POLLAN

The Brightest Bulb on the Porch

Legend has it that the early incandescent lights that Thomas Alva Edison invented were so long-lasting that the originals still glow at Glenmont, his New Jersey home (now the Edison National Historic Site). In fact, these exact replicas of the protean inventor's 1890 and 1893 bulbs last no longer than ordinary ones (they're the same size, too), but they *do* provide a warm amberish light, and look swell without a shade (\$17 and \$19).

H/335 East 9th Street/477-2631





Soap (Cap) Sud

For those who haven't managed to get over to Provence, L'Occitane, the *marchand d'odeurs*, has just opened a sunny little corner shop on Madison Avenue. Lavender, sage, thyme, savory, hyssop, and tarragon, which grow like weeds in Cap Sud, are prepared from centuries-old recipes and infuse the company's extra-mild vegetable soaps, creams, massage balms, shampoos, and scented candles, while fig, freesia, bay, and bergamot account for the fresh-scented fragrances (from \$7.50 for an olive-lavender soap to \$42 for an eau de parfum to \$145 for a French honeycomb-cotton bathrobe).

L'OCCITANE/1046 Madison Avenue, at 80th Street/639-9185



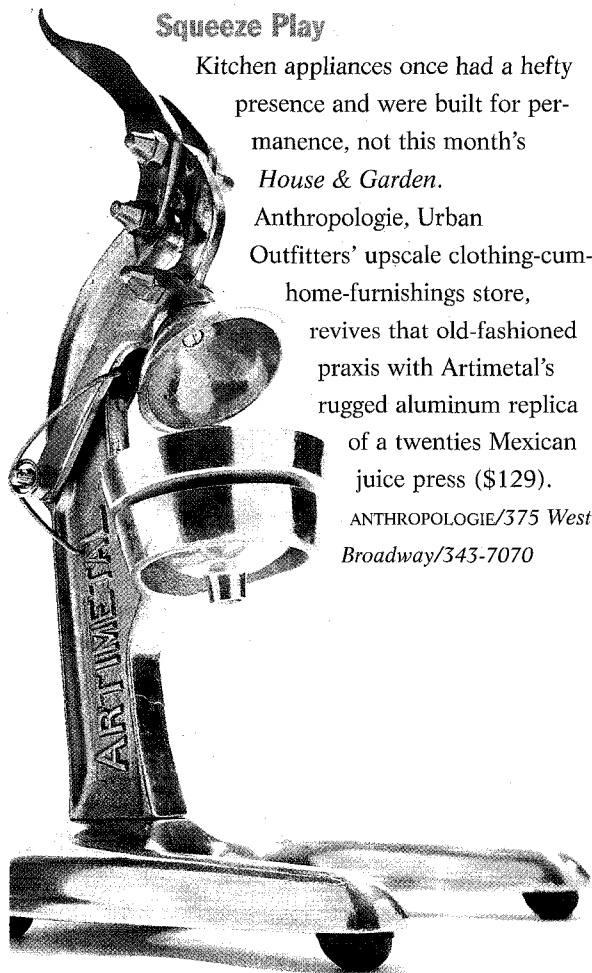
Swiss Army Knit

This regulation Swiss Army sweater may prove to be the only one you'll need this winter. Nove Marzo of Switzerland manufactures it to the army's strict specifications for warmth and indestructibility: It's rip-proof, rub-proof (no pilling), sweat-proof (moisture can't soak through), and moth-proof, and, of course, it bears the Swiss Army logo (\$250).

PETER ELLIOT/1070 Madison Avenue,
near 81st Street/570-2300

Squeeze Play

Kitchen appliances once had a hefty presence and were built for permanence, not this month's *House & Garden*. Anthropologie, Urban Outfitters' upscale clothing-cum-home-furnishings store, revives that old-fashioned praxis with Artimetal's rugged aluminum replica of a twenties Mexican juice press (\$129). ANTHROPOLOGIE/375 West Broadway/343-7070



Collective Bargaining

Group rates: Twelve up-and-coming accessories designers, seven avant-garde clothiers, and six downtown artisans pool their talents at three separate sample sales.

WHILE ALL THE NAMES IN the bevy of designers represented by Staff USA are decidedly haute, they're by no means homogeneous—there's gutsy Vivienne Westwood and sleek Costume National, as well as more traditional folk like Alberto Biani. The sample sale has men's and women's clothing such as: Vivienne Westwood plaid pea coat, retail \$902, here \$340; Alberto Biani women's tuxedo suit, retail \$925, here \$320; New York Industry men's jacket, retail \$650, here \$250. *Staff USA, 495 Broadway, fifth floor (925-9700); all major credit cards; Thurs.-Sat. 11-7; 11/21-23.*

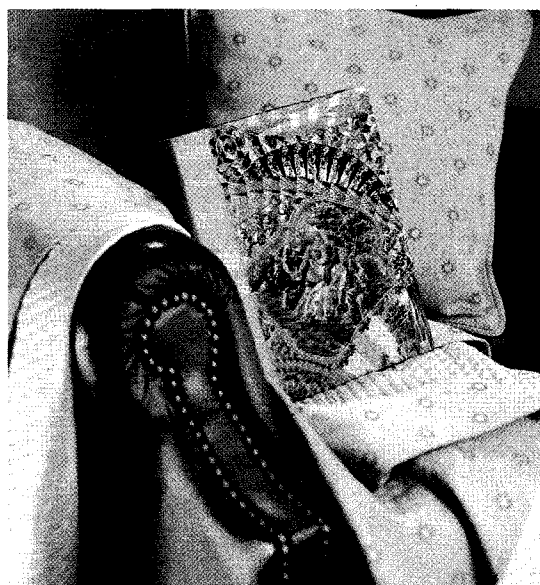
Stevie's Wonder

WHEN STEVEN ALAN SET UP SHOP IN SoHo two and a half years ago, he established himself as *the* source for low-rider pants and other trendy threads. Now he's cashing in on the discount craze with an outlet in the East Village that's stocked weekly with shipments of pants, sweaters, and shirts by Tocca, Rebecca Danenberg, Built by Wendy, and Living Doll. Tocca dress, retail \$155, here \$75; Rebecca Danenberg jeans, retail \$86, here \$32. *Steven Alan Outlet, 330 E. 11th St. (982-2881); all major credit cards and checks; daily 1-8.*

Pat Head, Rub Stomach

INHERENT IN THE URBAN SPA EXPERIENCE IS a paradox: Sure, that massage is relaxing, but the time it's taking is making you a little tense. Equinox remedies the problem by performing treatments simultaneously. The winter package offers a one-hour facial in tandem with a half-hour of reflexology. Also included is a full-hour body treatment of your choice, two day passes to the fitness facility, and five Clarins

DO NOT PHONE: Send suggestions to Dany Levy, *New York Magazine*, 444 Madison Avenue, New York, N.Y. 10022-6999, six weeks before the sale. Only sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be considered.



Pierre Frey puts a refined spin on the sometimes bumpkin-ish French Provençal. His ready-made line, Patrick Frey, has home accessories that retail at Bergdorf Goodman and La Terrine, and its sample sale includes china, lampshades, pillows, throws, trays, and photo albums as well as preserved-flower arrangements by Vermont (which retail at Takashimaya). Above: Arles mustard pillow, retail \$121.50, here \$43.50; photo album, retail \$105.75, here \$37.60; Arles throw, retail \$522, here \$185. *Dumont Plaza Hotel, 150 E. 34th St. (725-6902); checks accepted; 9-7 Wed., 11/20.*

products. The combination would normally cost \$285; through mid-December, it's \$195. *Equinox Urban Spa and Clarins Institute, 205 E. 85th St. (439-8500, ask for Urban Spa); through 12/15.*

Made to Order

BACK IN THE SEVENTIES, STEPHANIE WINSTON spoke to the chronically messy and confused with her best-seller *Getting Organized*. Now Winston runs a one-on-one consultation service—organization therapy, really—in which she visits clients' offices for a day and makes sanity out of madness. Through the end of January, her daily rate, usually \$1,000, is \$750. *Stephanie Winston (982-5135).*

Café Clutches

COUTURE CAFE IS A GATHERING OF UP-AND-coming designers whose accessories can be found at places like Zitomer's and

Henri Bendel. The sample sale has discounts such as: Sarah Soss hats, retail \$225-\$250, here \$55-\$60; gloves, retail \$100, here \$35; sterling-silver necklace, retail \$120, here \$35. *Couture Cafe, 431 Fifth Ave., near 39th St. (213-4353); checks accepted; Tues.-Thurs. 10-6; 11/19-21.*

Real Pen-ance

HONEST SOULS TOO PIOUS TO PILFER their pens from work are rewarded at Kroll's office-supply sale. Staples like Pilot Varsity pens are regularly \$2.98, now \$2.19; Uni-ball roller pens, regularly \$19.08 a dozen, now \$8.28; Hunt personal paper shredder, regularly \$234.95, now \$114.95. *Kroll Office Products, 145 E. 54th St. (750-5300); all major credit cards; Mon.-Fri. 8:30-6, Sat. 10-6; through 12/31.*

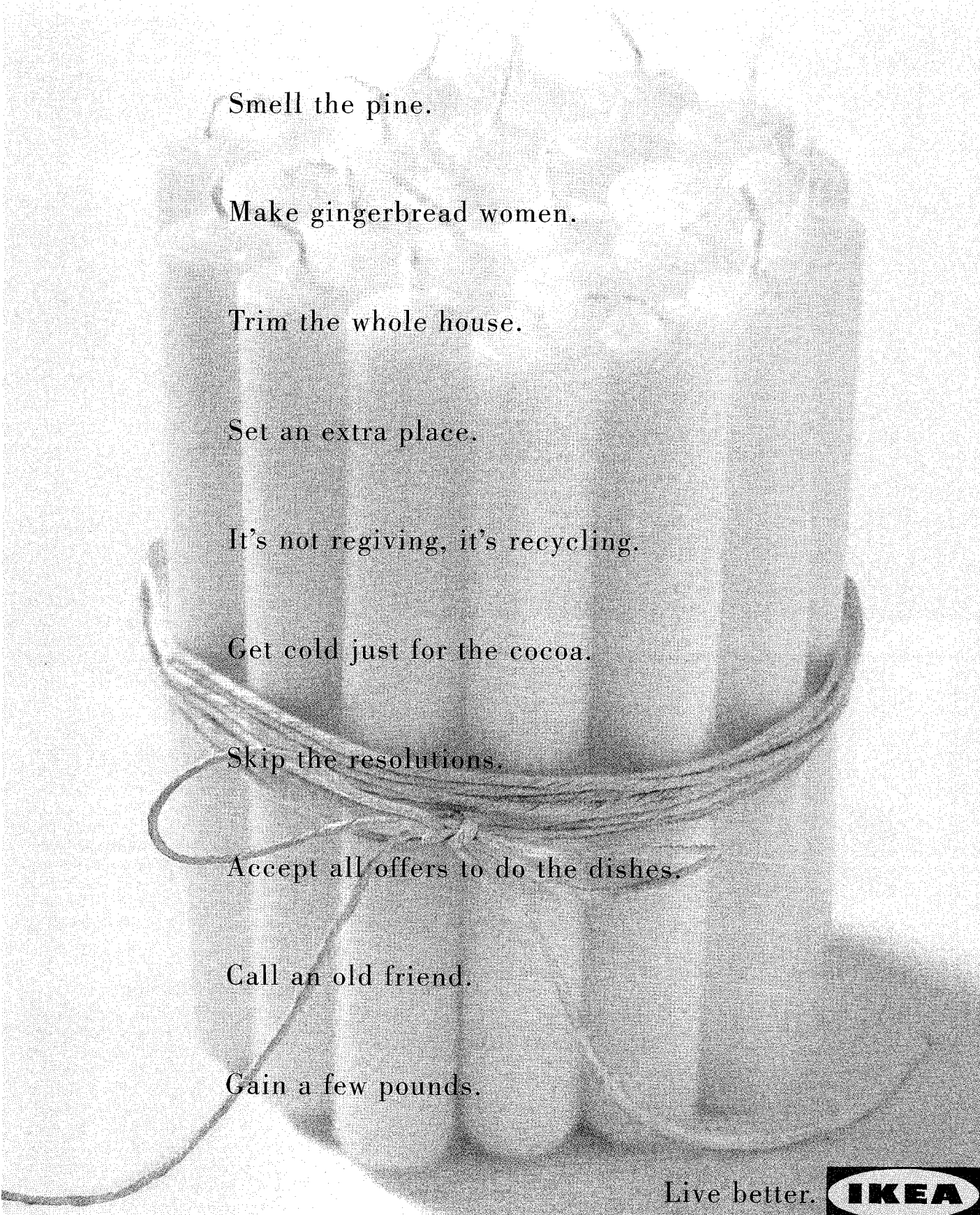
Artists' Commune

EACH YEAR, A GROUP OF DOWNTOWN artists whose works are usually available only through galleries gather together their pottery, paintings, photographs, and hand-bound books and sell them directly to the public. So, for example, raku bowls, retail \$85, are here \$45; hand-painted mugs, retail \$23, are here \$16. Also, selected works by the late Jeff Cox will be on sale, the proceeds donated to Friends in Deed, a nonprofit organiza-

S&B's N.B.

In the true spirit of the giving season,

the Emerald Planet, a downtown wrap-and-smoothie shop, is offering weekend shoppers free fourteen-ounce smoothies. Anyone with a shopping bag can choose from the selection of at least thirteen shakes, from the tropical Madagascar (melons, bananas, passion-fruit and mango juices, and nonfat frozen yogurt) to the Java (ground espresso beans, chocolate, bananas, protein powder, nonfat frozen yogurt, and low-fat milk). *The Emerald Planet, 2 Great Jones St. (353-9727); Sat. noon-10, Sun. noon-8; through 12/22.*



Smell the pine.

Make gingerbread women.

Trim the whole house.

Set an extra place.

It's not regiving, it's recycling.

Get cold just for the cocoa.

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IKEA Elizabeth • I-95 NJ Tpke., Exit 13A North Ave. East To Elizabeth Seaport • (908) 289-4488 FENOMEN candles, 25pk. \$7.95. © Inter IKEA Systems B.V. 1996

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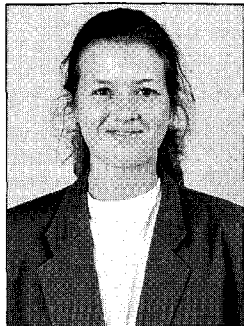
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tion supporting the nonmedical needs of individuals coping with life-threatening illnesses. *The Galleries at Manhattan Mini-Storage*, 161 Varick St., gallery entrance around the corner at 55 Vandam St.; M.C., V.; Fri. 5–9, Sat. noon–8, Sun. noon–7; 11/22–24.

In Wrapture

THIS SHOWROOM HAS A LODE OF SHAWLS, capes, scarves, stoles, and wraps—in silky velvets, cashmeres, and wools. Normally sold at department stores, they're here priced as follows: printed velvet scarf, retail \$95, here \$55; wool wraps and capes, retail \$210–\$240, here \$120–\$140; cashmere scarves, retail \$220, here \$110. *Minna Design Group*, 392 Fifth Ave., near 36th St. (244-4848); M.C., V.; Mon.–Fri. noon–6:30; 11/20–27.

We Like Ike

IKE, PRESIDENT OF LEATHER, INC., A MANUFACTURER of straightforward-looking leather goods, is opening up his warehouse to the public for the next four weekends, dropping prices as follows: portfolios, retail \$400–\$500, here \$75; duffel, was \$125, now \$45; expandable backpack, retail \$130, here \$38; garment bag, was \$450, now \$140. *Leather, Inc.*, 1410 39th St., Brooklyn (718-437-2090); M.C., V.; Sun. 11/24, 12/1, 12/8, 9:30–5, and Mon. 11/25, 9–6.

Pillow Fight

AMY FERGUSON, A PARTNER OF THE INTERIOR-design service Devereux-Ferguson, has more than 100 pillows to clear out. A client would pay \$150 for a down-filled cushion made with fabrics from places such as Clarence House and Brunswick & Fils, but this weekend, that pillow is \$75. *Devereux-Ferguson*, 304 W. 90th St., Apt. 1F (362-3761); A.E. and checks; Thurs. and Fri. 10–8, Sat. 9–6; 11/21–23.

Ode to a Tibetan Rug

THE ANNUAL THREE-DAY SALE AT ODEGARD, importers of fine Tibetan rugs, offers savings of up to 80 percent. Traditional and contemporary rugs in pure Himalayan wool are discounted as follows: nine by twelve feet, originally \$7,000–\$14,000, now \$1,500–\$2,000; six by nine feet, originally \$3,200–\$6,700, now \$750–\$1,000. Some odd sizes, runners, and oversize rugs are also on sale. *Odegard Inc.*, New York Design Center, 200 Lexington Ave., near 32nd St. (545-0298); checks accepted (rugs held till they clear); Thurs.–Sat. noon–5:30; 11/21–23.

INCONSPICUOUS CONSUMPTION PAUL LUKAS

Raisin d'Etre

*Brach's chocolate-covered raisins move
to California in search of a new life.*

Brach's California Milk Chocolate Covered Raisins

14-ounce bag (Brach & Brock Confections, Inc.)

WE ALL KNOW BY NOW THAT PACKAGING is at least as important as the actual product in today's consumer marketplace, but that lesson was driven home for me with unusual clarity when I recently strolled down the candy aisle of a North Carolina supermarket and found myself staring at two products sitting side-by-side on the shelf: Brach's Chocolate Covered Raisins and, in a much flashier package, Brach's California Milk Chocolate Covered Raisins.

I was struck that two products this similar could appear under the same corporate umbrella, so I took a closer look. They appeared to be identical, right down to the bar-code number—the only differences were the slight variation in names and the very distinct package designs, the snazzier of which was adorned with a burst that read, NEW LOOK!

It's nothing new for a product or its packaging to be revamped, but I was intrigued by Brach's marketing strategy. Most bursts are product-oriented, with messages like MORE CLEANING POWER! or IMPROVED TASTE! But Brach's had neither improved its chocolate-covered raisins nor claimed to have done so—the company was simply drawing attention to its “new look.” It amounted to a surprisingly frank admission that the package is all that really matters.

As you might imagine, Brach's marketing director, Andy Jacobs, didn't quite see it that way, although he confirmed that packaging is particularly crucial in the candy biz. “Confections is one of the biggest impulse-purchase categories in the grocery store,” he explained to me. “Packaging that's bright, vibrant, and exciting will help draw the consumer in.”

Well, sure. But what does it mean when a company markets its wrapper more ac-

tively than the product inside? Jacobs, sensing where I was going with this, pointed out that even the best package can't sell lousy merchandise (the right thing to tell a reporter, whether or not he actually believes it) and explained that the key to the raisins' makeover is not the package but the candy's name change, which soft-peddles “Brach's” and plays up the new “California Raisins” designation.

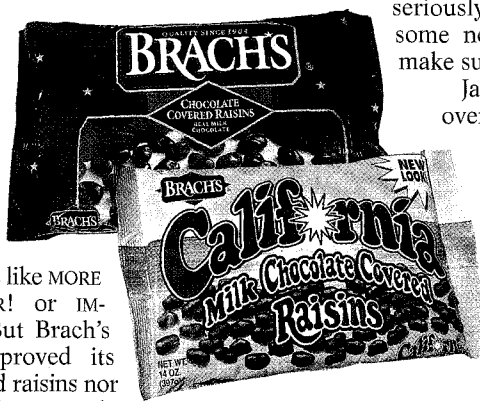
“People don't go to the store to buy Brach's,” said Jacobs, “just like they don't go there to buy, say, General Mills—they're going to buy Cheerios, they're going to buy Snickers. So we've de-emphasized ‘Brach's’ and are now developing brands, like ‘California Raisins.’” He said the packaging alteration, part of a Brach's-wide design overhaul that began in early 1995, is intended to highlight the product's new identity. “I can try to teach the consumer my brand name through these package bursts, by saying I have a ‘new look,’” said Jacobs. It's sort of like changing your kid's name from Elmer to Bob so that everyone will take him more seriously, then buying him some new clothes just to make sure.

Jacobs said Brach's overall sales are up 42 percent since the new brand-name program was launched, although the company still trails Hershey's, M&M/Mars, and Nestlé in the confections sweepstakes.

Consciousness-raising: Before and after.

As for the raisins, Jacobs said consumers preferred the Brach's product by two to one over Nestlé's more popular Raisinettes in a 1995 blind taste test. Of course, the key word there is *blind*—if Jacobs could just have a sightless market, his “new look” would be unnecessary. (Brach & Brock Confections, Inc., 401 N. Cicero, Chicago, IL 60644.)

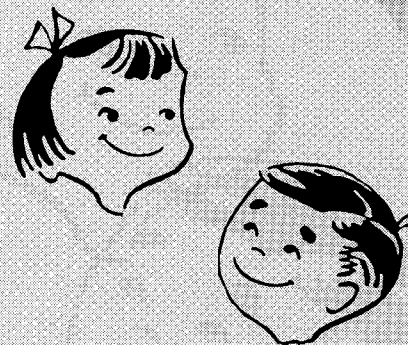
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ABOVE A GOLDEN DESERT, an old double-winged airplane glides into view with passengers in each of the twin cockpits—in the front, a woman strangely asleep or perhaps dead, and behind her the pilot, a man whose face we cannot see. Beneath them the desert stretches for miles, its slopes and depressions photographed so as to suggest the undulations of a woman's body. The scene changes, and we're in a hospital train during World War II, and a beautiful French-Canadian nurse kisses a wounded soldier; he falls asleep with a smile on his face. **The English Patient**, based on Michael Ondaatje's award-winning 1992 novel, is filled with images of great intensity—a fine poetic fervor—and also moments of generosity and tenderness. The director, Anthony Minghella (*Truly Madly Deeply*), and his cinematographer, John Seale, are drawn to the erotic and spiritual allure of flesh, the texture of sand and rock and sky; they are drawn with equal force to the power of mercy. This is taut-bowstring filmmaking—grand, ambitious, and high-minded. Is it a great film? It's impossible, I think, not to have mixed feelings. The best of *The English Patient* is as wonderful as a superb lyric poem; the worst is rather chic and silly in the style of a glamorous old travel poster. It's a movie mad for art, mad for love and death. A remarkable, not-quite-great film.

Saul Zaentz produced it, and Michael Ondaatje advised Minghella on the script, which captures a good deal of the delicacy and intricate narrative structure of the book. Minghella moves back and forth between two times and places. In Italy, in October 1944, the French-Canadian nurse, Hana (Juliette Binoche), tends, in his final days, a mysterious "English patient" whose body was horribly burned when he was shot out of the sky by the Germans (he was the pilot of the plane). The patient (Ralph Fiennes) is actually not English but a Hungarian count. Before the war, Count Almásy had led a party of European explorers and mapmakers in the Sahara—a highly educated and fashionable group indeed, including the crisply articulate married beauty Katharine Clifton (Kristin Scott Thomas). As Almásy lies dying in Italy, he recounts to Hana the story of his passionate affair with Katharine, which brought ruin on everyone. The Italian scenes, however, are not merely a frame for the flashbacks: The two places, Tuscany and North Africa, stand as equals, each with its own stamp of pleasure and fear, each with its own visual motifs and characteristic life. What fuses the separate parts is nothing less than the varieties of love—erotic love, the pleasures of companionship, and even healing as vocation.

A crash destroys the features of Fiennes's dashing officer; as a patient, he gains a different kind of beauty.



MOVIES DAVID DENBY **Burning Love**

In 'The English Patient,' Fiennes's character is badly burned; Binoche and Scott Thomas smolder brilliantly.

Hana's own romantic choices have led to disaster: Whenever a soldier falls in love with her, he gets blown to bits, and she is determined, in this case, to keep one man alive for as long as possible and with all the human graces intact. Juliette Binoche has sympathetic eyes; she's a selflessly beautiful actress. In the past, directors like Malle (*Damage*) and Kieslowski (*Blue*) attempted to mythicize her as the eternal feminine—more sylph than woman—but Minghella puts her feet solidly on the ground. She's so kind and sexy, both angel and Hemingway bunny, that men on five continents are going to fall in love with her.

As the war winds down around them, Hana and her patient play house, happy and secretive as children. The nobility of their mutual dedication might have been insufferable and even comical—Fiennes can't move and looks like a blackened mummy from an old horror film—but there's a spirit of arrogant freedom and singularity in the scenes that is very gratifying. Binoche jumps around the old monastery—the ruins of Europe—and plays Bach on a half-wrecked piano, and then falls in love with an Indian officer in the British army, a bomb defuser who has long and beautiful dark hair. The Indian, a Sikh named Kip (Naveen Andrews), has taken up residence in the garden, and there is a deliciously erotic scene in which Hana stares boldly at his torso and hair as he washes. The movie has a richly elaborated formal structure—if anything, the structure is overarticulated—but from moment to moment, it plays with great spontaneity and romantic ingenuity.

When *The English Patient* shifts to Africa in 1938, we're in a more debonair age. The European colonials

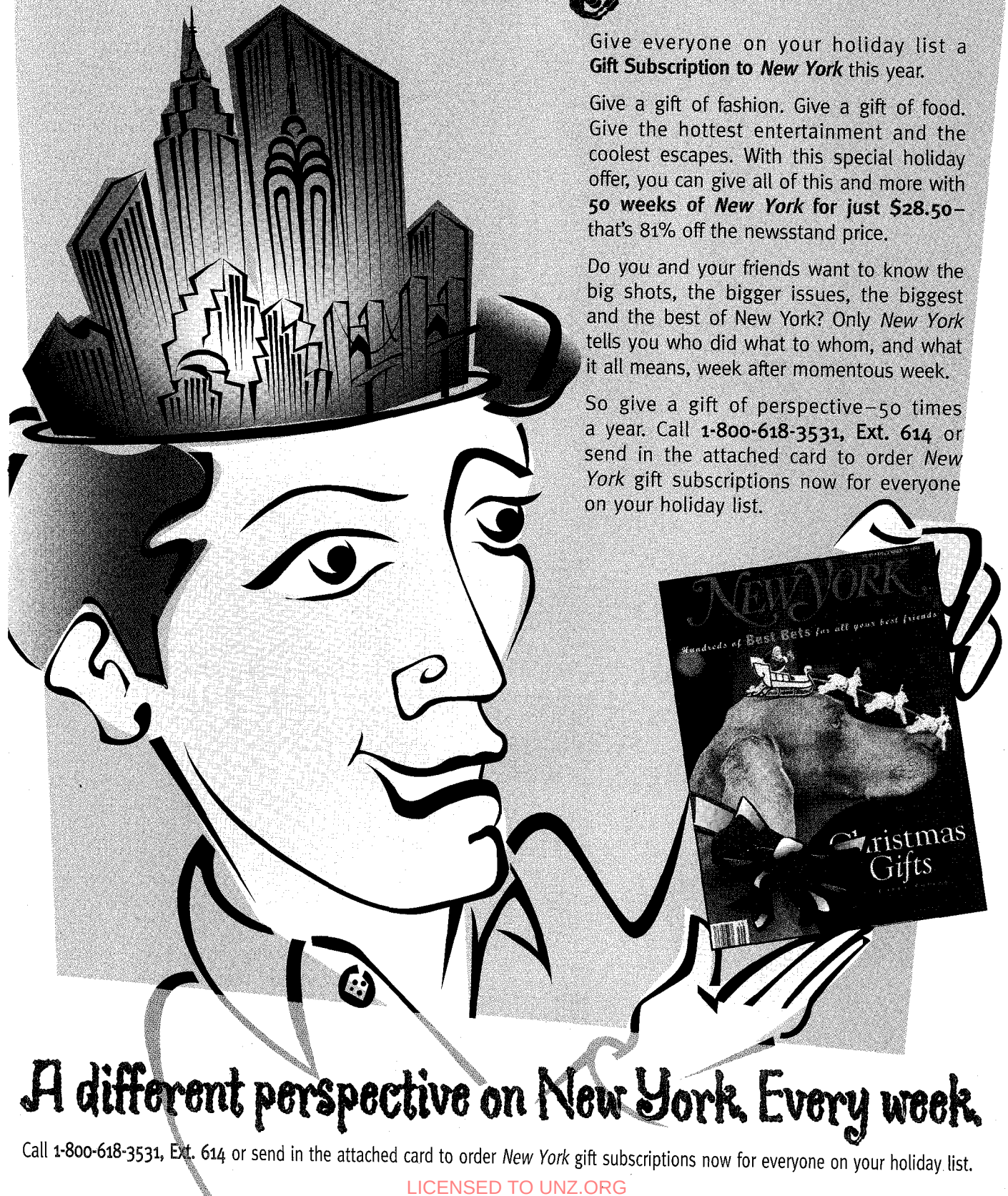
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perform their distinguished, arduous research in the desert and live between adventures at a posh Cairo hotel. Minghella's African scenes evoke David Lean—lots of magnificent sand and a variety of handsome, repressed people who are always on the verge of going to pieces. After an embarrassingly masochistic performance in *Strange Days*, Ralph Fiennes has recovered his spirits. His hair is cut short on the sides with an eagle's crest on top; he's been given a sculpted and virile look—the European aristo adventurer. He lacks only a dueling scar. A formal and demanding fellow, the count is witty but not good-humored. He's angry when Katharine, the wife of a British army officer, makes passes at him.

Kristin Scott Thomas has always brought an edge of bitterness and vulnerability to her work. In the past, one thought of her as too brittle for stardom. But Minghella has given her long blonde hair and a good role, and suddenly she's a major presence. As Katharine, she has a bladelike fineness and strength. She provokes Fiennes, teases his rigid formality, and she's provoked herself, stirred by something proud and romantic in his nature. After a very tense and even wounding dance of flirtation, these two make love, and we can see that the freedom of the screen, so much derided recently, actually means something. David Lean couldn't have brought off this kind of intimacy—the happy immersion in flesh; the driven, obsessive, nearly fetishistic attention to a lover's body. Minghella avoids the clichés of intertwined limbs and gauzy cinematography. The erotic scenes are hard-edged and clear: We look at bodies and we seem to be looking at souls as well.

The English Patient lacks the drive and panache of a melodrama like *Casablanca*. It has no formulas to rely on. It's either art or it's nothing, and at times, as a high-toned Brit tremulousness took over, I inclined to the latter opinion. One character commits suicide by crash-landing his plane; another dies while writing a journal in a cave. At times, the formal literariness becomes a bit much. In Tuscany, Willem Dafoe shows up as Caravaggio, one of the Sahara people, and hangs around Almásy's bed, a tiresome avenging angel who won't avenge. But again and again, something bravely foolish will be followed by a scene so piercing or beautiful that one is won over. The varieties of love is less a theme than an entire sensibility; the movie is surpassingly tender. *The English Patient* lands in our derisive culture like a flaming arrow from another planet. Now let's see whether the public is set aflame.

MOVIES

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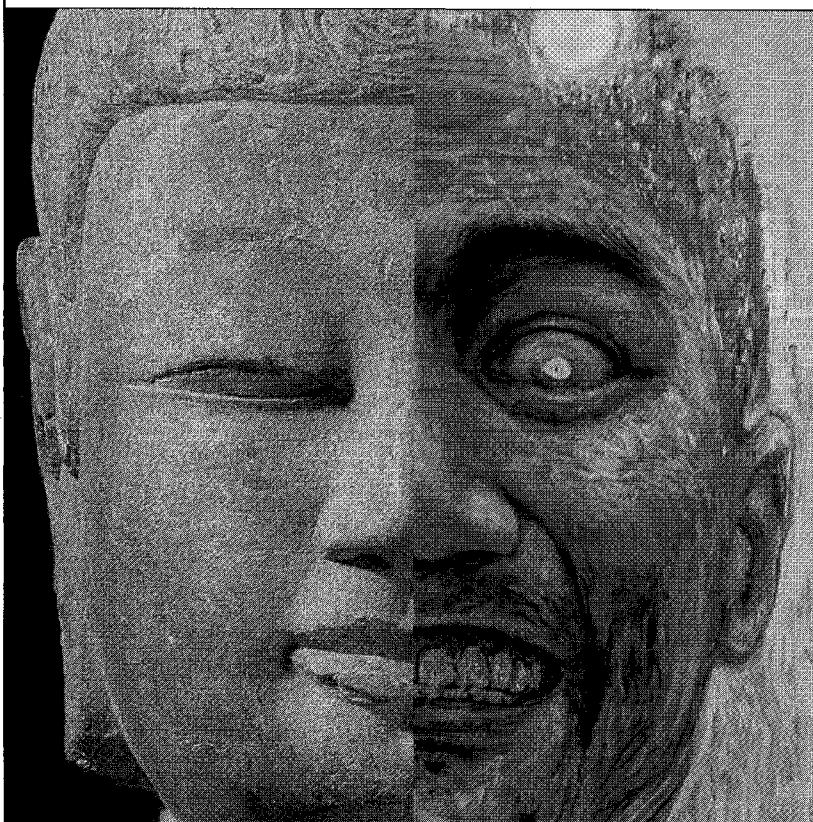
Through antiques, we have the ability to capture the past and hold it in our hands. Since this activity takes us back in time, one might imagine that few changes occur in the collecting world. Nothing could be further from the truth, as the stories in this arts and antiques section indicate.

Consider collecting trends. New categories such as vintage clothing, posters, and objects of

popular culture are continually emerging. Exhibitions reveal the innovative enthusiasms, and incidentally often give them the imprimatur of acceptance. The rise of multi-store buildings eases Manhattan's perennial space shortage. On a personal level, collectors deal with a shortage of space by pairing their passion for the rare and unusual with the need for home furnishings by decorating with antiques and collectibles.

BY BARBARA MAYER

The face of Asian art is changing.



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With the 21st century in sight, mid-20th century objects are gaining appreciation as antiques.

Collecting has extended to pop icons, such as a guitar played by Jimi Hendrix, a sequined bra worn by Madonna, and the last jersey worn in a game by Thurman Munson, the New York Yankees catcher.

"We sell memories," says Pete Siegel of Gotta Have It! Collectibles, Inc., which sells Hollywood, rock and roll, sports, and historical memorabilia. Gotta Have It! also offers design services.

In the past few decades, movie posters have become popular enough from scarcity to have set in. To beat the crowds, Motion Picture Arts Gallery is adding posters from new films to its stock. "The graphics are interesting and so are the films, and five years from now, these posters won't be available," says Joe Burtis, co-manager.

From the collector's standpoint, the most desirable posters are French billboards from the late 19th century. The high quality of their stone lithography, and talent of the artists such as Toulouse-Lautrec, made this a golden era for advertising posters, says Linda Tarasuk of La Belle Epoque, which specializes in European poster art. "People wanted to take them home the moment they came out," says Elie Saporta, Tarasuk's partner. "Some fans bribed the paper hanger to sell them."

To collectors of vintage clothing, French couture is even more desirable than French posters. The mid-century clothing of Givenchy, Dior, and others continues to grow in value. Fine costume jewelry worn with these clothes also is highly collectible, says Lorraine Wohl. She singles out the French jewelry designers Louis Rousselet and Mme. Gripoix, whose beautiful designs included blown glass; if you are lucky enough to find a signed piece in a shop or an estate sale, pounce.

Classic simplicity is the cutting edge in sterling, says Pat Nelson of Nelson & Nelson, a store specializing in silver. Art Deco silver possesses the sleek simplicity now finding favor among collectors who mix styles.

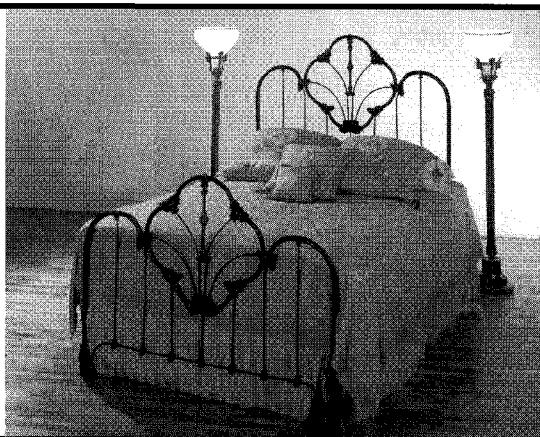
It used to quite common to throw out a book's dust jacket. What a shame.

Continued on page 4A

ALICE'S A·N·T·I·Q·U·E·S S O H O

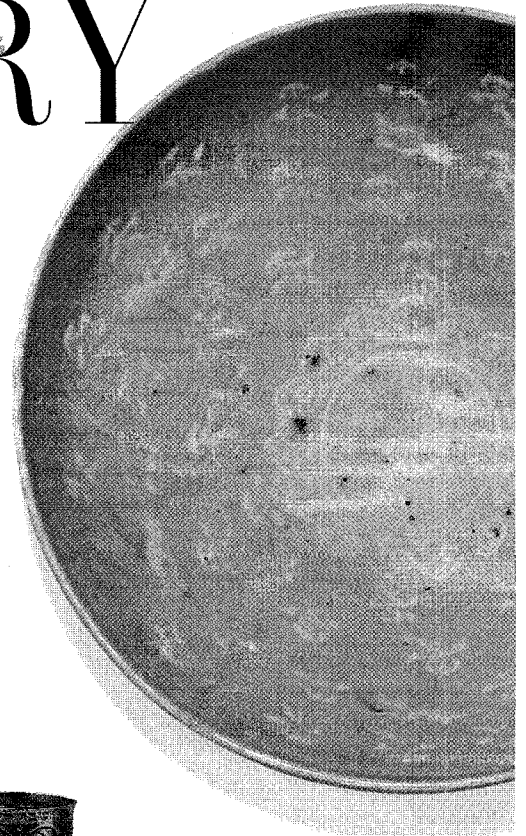
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HISTORY

COLLECTING



Clockwise from left: an original Italian film poster at Motion Picture Arts; an important wine goblet at Phillips Fine Art Auctioneers; a rare ancient celadon bowl at Imperial Oriental Art, Inc.; a leather-bound children's classic at Imperial Fine Books, Inc.; an intricate silver urn from Nelson & Nelson at Manhattan Arts & Antiques Center.



Continued from page 2A

"Fine condition and a dust jacket raises the value of a book greatly," says Bibi Mohammed of Imperial Fine Books, Inc. A copy of "Gone With the Wind" with dust jacket might fetch \$3,000; sans jacket, \$500.

"Leather-bound sets are popular and reasonable when you consider the work and material that has gone into them," says Michael Frost of Bartfield Fine Books, which sells treasured books, including some inlaid with jewels or ivory miniatures.

Those who love their pets often want to collect representations of them, says Barry Weiss, co-owner of All Creatures Great And Small, an animal collectibles shop.

"People start out by buying pieces that look like their pet and end up as collectors," Weiss says. Judging by requests, New Yorkers have varied tastes in pets. The shop has had calls for frogs, mice, seahorses, birds—even mermaids and unicorns.

"For one Venetian goat, you could have three bowls so beautiful that no one would know how to devise them better," wrote Marco Polo about the Chinese porcelains he saw on his early travels to China. Later, Japanese and Korean ceramics and other fine arts also found an audience in the West. The tradition continues at Imperial Oriental Art, Inc., where serious collectors will find a range of rare Asian art.

Marine art is another category experiencing increased popularity. North Star Galleries carries a full selection of marine art, including prints, photos, and other nautical items.

ANTIQUE & RESTORED FURNITURE

Although there is a taste for primitive country pieces, many New Yorkers prefer their antique furniture to be more highly finished and to show less wear and tear than Europeans find acceptable. As a result, a number of dealers give their pieces a beauty treatment before placing them on the sales floor.

At Victor Antiques, this can include oiling or replacing battered hinges, repairing cracks, fixing warped drawers so that they open smoothly, and refinishing the piece to minimize any scratches or blemishes. Other niceties, such as lining silver drawers with felt, restoring locks, and making keys to fit, are also highly appreciated by New York's finicky customers, says Victor Antiques' principal, Eliane Lambrechts.

Beyond good condition, another requirement for antique furniture to be used in small apartments is functional utility. Golden Oldies in Flushing customizes armoire interiors so that they can be used as entertainment centers, bars, wardrobes with drawers and hanging space, and to accommodate computers and other accoutrements of the home office.

Golden Oldies also stocks handpainted pine pieces decorated with trompe l'oeil scenes and figures, unusual accessories such as advertising signs, Chinese pottery, French earthenware crocks, hatboxes, folk art animals, and vintage model airplanes that can

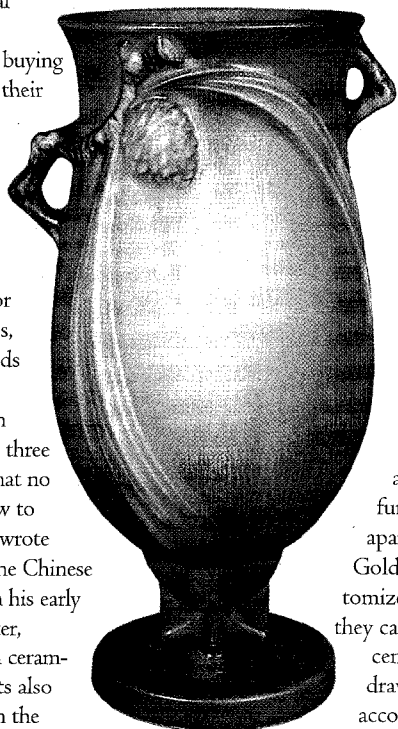
be hung from the ceiling. Much of the stock originates in Europe or Asia and arrives in cargo containers every week—sometimes several times a week.

"New Yorkers love unusual and unique pieces and so these don't stay in stock long," says Bill Hemingway, owner of Alice's Antiques in SoHo. The range of antique furniture and accessories carried—dating mainly from the 1840s to the 1930s—is wide enough for Hemingway to refer to the shop as "a home furnishings antiques store."

After about 20 years on the upper west side, Alice's moved to Greene Street, and acquired three floors and more than 10,000 square feet. You'll find everything from beds to Wilton rugs to Victorian aquariums, to lamps, mirrors, frames, architectural details, and fireplace mantels.

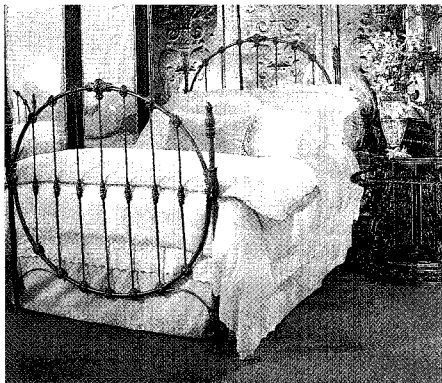
The modernist furniture by Heywood-Wakefield, as well as other modern designs, has become very popular in the city. That is because it is especially suited to small Manhattan apartments, says Brenda Benek of Citybarn Antiques. It is small-scaled and light in color so that it is not overly obtrusive. The style is informal. People love the rounded edges. "And if you are struggling to pay rent, you can buy a little at a time, because you can be sure that the pieces will be around and compatible," Benek adds.

Phoof specializes in American and Scandinavian furniture from the '40s and '50s, including vintage Heywood-Wakefield pieces. The reasons for the appeal of modernist styles are clear, says owner Victor Mendolia. They are easy to mix with older and newer pieces,



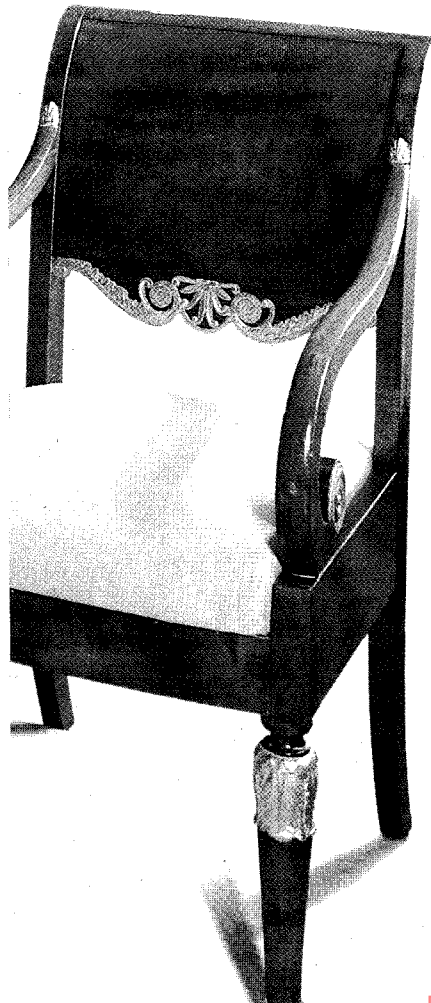
Clockwise from left: an antique vase, one of the eclectic collectibles at Stella Triple Pier Expo; a charming iron bed at Alice's Antiques; a gorgeous early 19th century Russian mahogany chair at Victor Antiques; a wide range of French poster art at La Belle Epoch.





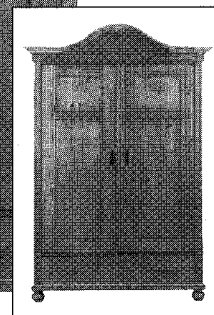
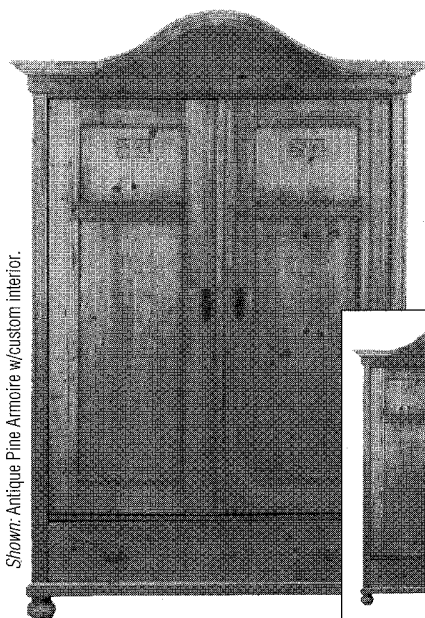
and the prices are appealing. Original Heywood-Wakefield pieces from the '50s are often cheaper than reproductions.

"Virtually every western country made quality reproductions throughout the 19th century and early 20th century," says Buddy Schussel of Cranberry Hole Road, "and these are on their way to becoming antiques without necessarily carrying a high price tag. Good French furniture was made from the 19th century through the '30s and '40s," Schussel adds. "Pieces often feature hand carving and gilding, and are of quality construction. They are a good investment. You might get a chest from the early 1920s for \$2,500 instead of \$25,000."



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SIGNED GUITARS & ALBUMS

BUILDINGS

In Manhattan where getting across town can be an exercise in futility, multi-dealer antiques buildings make wonderful sense. They offer an experience reminiscent of foreign bazaars, while saving one from traveling around town.

One of the city's oldest multi-dealer shopping environments is the Manhattan Art & Antiques Center. The center, at 55th Street and Second Avenue, houses more than 100 galleries and shops on three levels connected by elevators and a spiral staircase. At street level, visitors find an enticing array of boutiques with tempting curios and smaller items. One flight down is lined with galleries filled with a wide range of antiques—carpets, tapestries, clocks, Asian artworks, and much more. A marble fountain, benches, tables, and chairs provide a pleasant place to relax after shopping for European furniture, architectural antiques, Oriental and African art, Americana, and more.

One of the newest multi-shop buildings is the 25,000 square foot 56th Street Art & Antiques Center on three floors. The building's 24 shops each have a storefront and doors, so strolling each floor is like walking along an indoor street of antiques shops. When your strength flags, Cafe Babou in the building serves light refreshments.

Says Ben Soleimani, the director, "The specialties are dramatic antiques

and accessories, such as Italian furniture, Aubusson rugs, and imported floral arrangements."

While multi-shop buildings offer obvious advantages to shoppers, they also confer benefits to dealers.

"A group building is the most economical way of going into business," says Leslie Dezer, manager of the Chelsea Antiques Center, which offers services, such as a handy ATM machine, a message center, a snack bar, joint advertising, and good security. The 100 shops and 150 consignors make the 11-story building, at 110 West 25th Street, one of the city's largest multi-dealer venues. It is rich in traditional antiques, and the kind of artifacts, including desk and smoking accessories, that younger collectors enjoy.

Not far away, at 40 West 25th Street, is The Showplace, a weekend shopping venue on two floors located in an old office building. About 100 dealers show antiques and collectibles, and there is an espresso bar in the premises for the enjoyment of those perusing everything from vintage clothing to chandeliers to rugs. The

Showplace is a constantly evolving bazaar: many dealers and most of the merchandise changes every weekend.



Above: A figurine at Alexander's Antiques, one of many dealers in the Manhattan Art & Antiques Center.

Below: Shopping at The Showplace.



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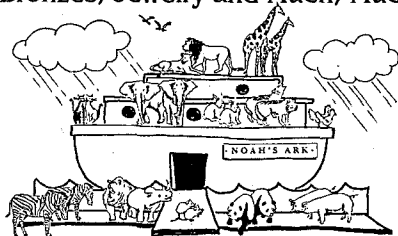


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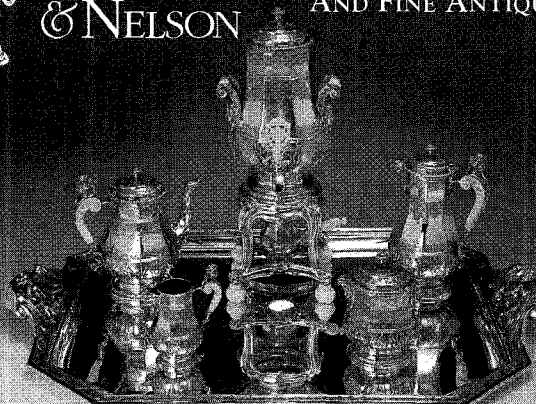
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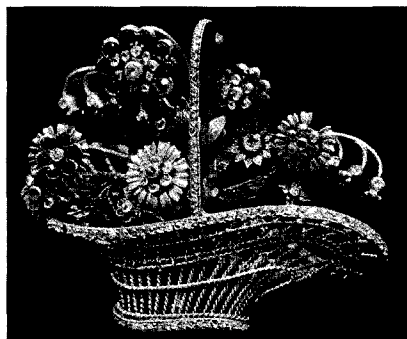
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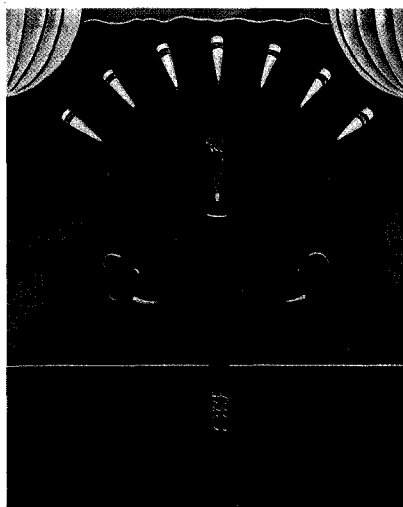
Few if any cities can rival New York's cultural variety, as can be seen in cultural events slated for the next month or so. They range from exhibitions of Asian art and a sale of Judaica to displays of the work of icons of modern art.

"For years we in the United States have been viewing Asian art as essentially static," says Vishakha N. Desai, Asia Society gallery director. "Contemporary Art in Asia: Traditions/Tensions," through January 5, reveals that in art as in business time has not stood still in countries such as India, Indonesia, the Philippines, South Korea and Thailand.

Artworks by 27 contemporary artists display crosscurrents between east and west, as in a work by Choi Jeong-Hwa of South Korea that combines a Walt Disney-

like form with eastern symbolism. As a metaphor for the impermanence of material wealth, the artist has fashioned an inflatable pig—the pig is a symbol of prosperity in Asia—that fills with air and then collapses.

In a more lighthearted meeting of east and west, Tokyo-based artist Katsuyuki Suzuki whimsically interprets circus life in paintings and large and small sculptures of



Clockwise from left: an antique pin at Wendy's Armory Christmas Show; a Jasper Johns painting at Jim Kempner Fine Arts; a contemporary Indian sculpture at Asia Society; a Felix Mas painting at Ambassador Gallery. Center: "Circus Magic" at Westwood Gallery.

acrobats, animals, and other figures in "Circus Magic," an exhibit through December 28 at the Westwood Gallery. Principals James Cavello and Margarite Almeida especially welcome children for this show. "Children are naturally enthusiastic about art, yet there is not enough done for them by galleries," Cavello says.

Children were on the mind of Irene Stella when she planned the Stella Triple Pier Expo, on the weekend of November 23-24, with 600 exhibitors at passenger ship terminal piers 88, 90, and 92. A lobby display entitled "The Pampered Child"

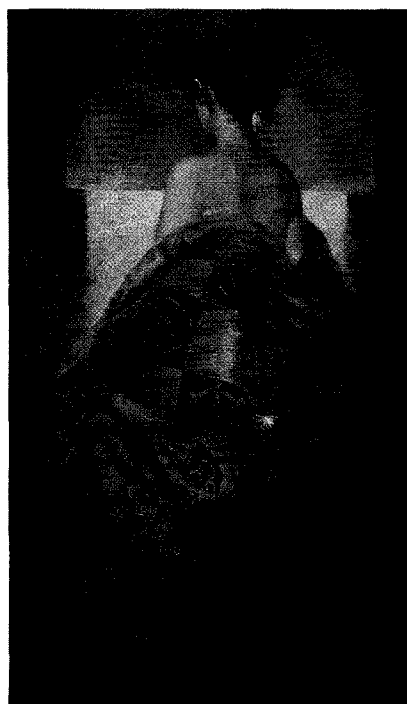


shows antiques for children—toys, doll-houses and their furnishings, clothing, children's books, and more. In addition to the usual wide assortment of general antiques, several dozen dealers will emphasize children's antiques.

In keeping with tradition, Phillips Fine Art Auctioneers is holding a biannual Judaica sale on November 26. Beginning at 5:30 p.m., more than 360 lots of ceremonial art, books and manuscripts, silver, antique marriage contracts, antique maps of the Holy Land, jewelry, textiles (including an early marriage canopy or chuppah), paintings, prints, postcards, and ephemera will be auctioned.

Included in the sale are 27 Hanukkah menorahs, many ancient wine cups, and a Bible printed between 1544 and 1546 in France. Elissa Shay, Phillips' Judaica specialist, will give a guided tour of the exhibition on November 25 at 6 p.m. Admission is free. For a catalogue and information on additional viewing times, call 570-4839.

The betting game of Loo was a popular 18th-century diversion involving wagers with exquisitely carved mother-of-pearl and ivory chips. Collectors have discovered



Loo chips, which make interesting earrings, pendants, and key-ring ornaments, and are inexpensive enough to be displayed in a bowl. Look for them at the Good & Hutchinson Associates booth at the Wendy Associates' New York Armory Christmas Antiques Show. The show at the Seventh Regiment Armory, Park Avenue and 67th Streets, from December 11 to 15, will also offer other intriguing gift items such as cut-steel jewelry, phrenology heads, scientific instruments, small decorative picture frames, miniature boxes, Russian Easter egg pendants, as well as a selection of fine antiques from just about every period.

The Jasper Johns works now being shown at the Museum of Modern Art are strictly for viewing. Those on display through the month of December at Jim Kempner Fine Arts, however, can be purchased, taken home, and hung on the wall. They are part of an exhibition of lithographs, etchings, screened prints, and woodcuts dating from the 1960s to the present by Jasper Johns, Roy Lichtenstein, and Brice Marden.

Among the selections are the only two Carborundum prints known to have been made by the artist. One of these, from an

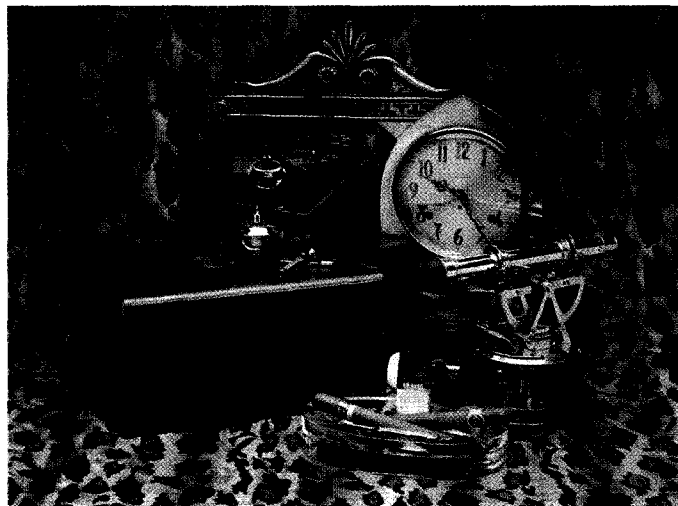
edition of 36, can also be seen at MoMA.

"Mediterranean Lights" is on view through November 28 at the Ambassador Gallery. The exhibition introduces to New York the work of a group of contemporary figurative artists from Catalonia, Spain. Their work reveals a commitment to

drawing and a use of color influenced by the light of the Mediterranean.

The exhibition includes paintings by 13 artists who are part of a tradition of realistic painting known as the "Barcelona School of Figurative Painting." Among the stellar artists featured is Joan Marti, one of the official portrait artists to the current King of Spain.

Special decorations and refreshments will make the weekends of November 29 to 30 and December 13 to 16 particularly



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festive at the Circle Gallery. A different selection of artworks will be shown each weekend. Among them will be limited-edition prints, fine-art jewelry, and sculpture by regular gallery artists such as Norman Rockwell, Peter Max, and Sandro Chia; optical art; limited-edition prints by Victor Vassarely and others; fashion art with jewelry; and limited-edition graphics by Erté and Rene Gruau.

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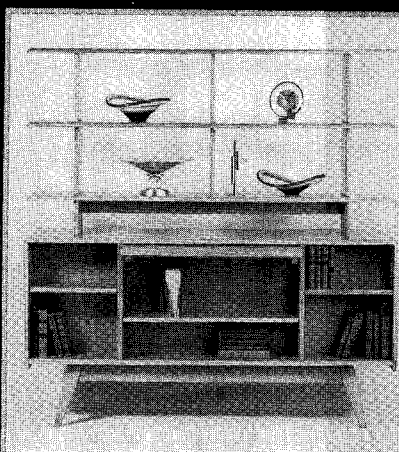
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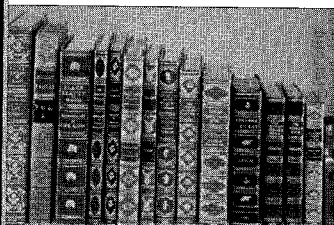
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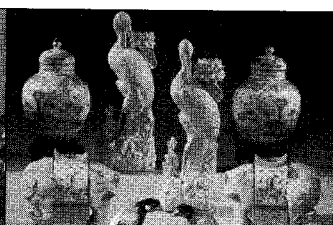
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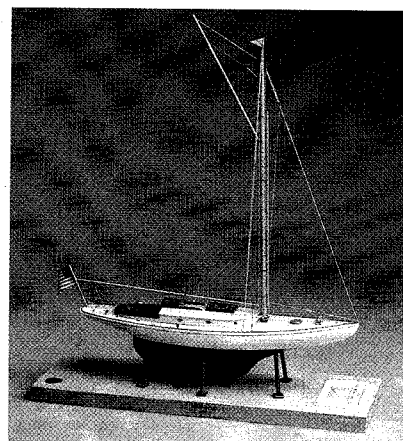
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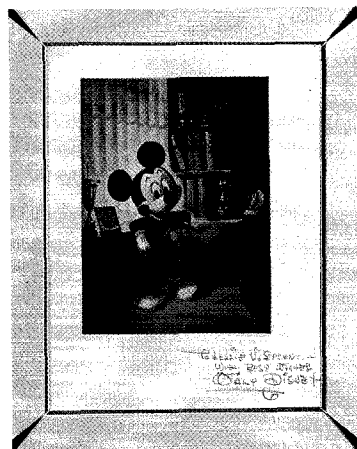
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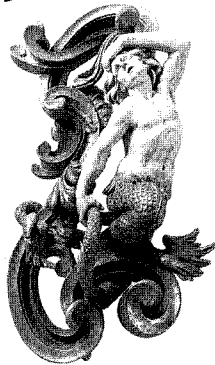


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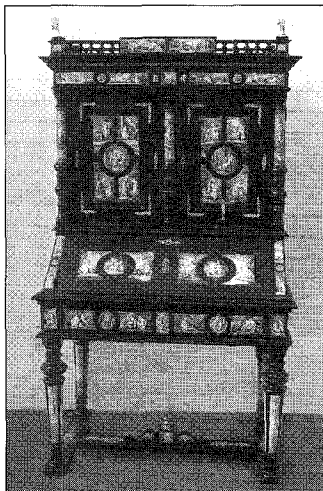
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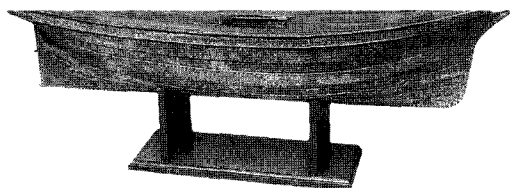
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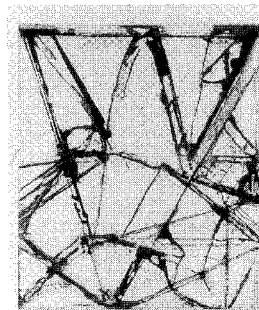
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Assault by *Battery*

WPA's revival of the god-awful 'The Red Devil Battery Sign' affronts Tennessee Williams's reputation; 'Cakewalk' tries (and fails) to redeem Lillian Hellman.

Devil in a blue dress: Elizabeth Ashley as that Woman Downtown in *The Red Devil Battery Sign*.

THE PROGRAM CLAIMS THAT *The Red Devil Battery Sign* was written by Tennessee Williams. It seems more likely to me that it was written by a madman who imagined he was Tennessee Williams. But then, in his later years, when he kept turning out ghastly turkeys—one after another—Tennessee Williams was indeed a madman who imagined he was Tennessee Williams. So the program isn't lying, after all.

Having written the first version in 1973, Williams kept rewriting the play. There exist, at the very least, the Boston version, the Vienna version, the London version,

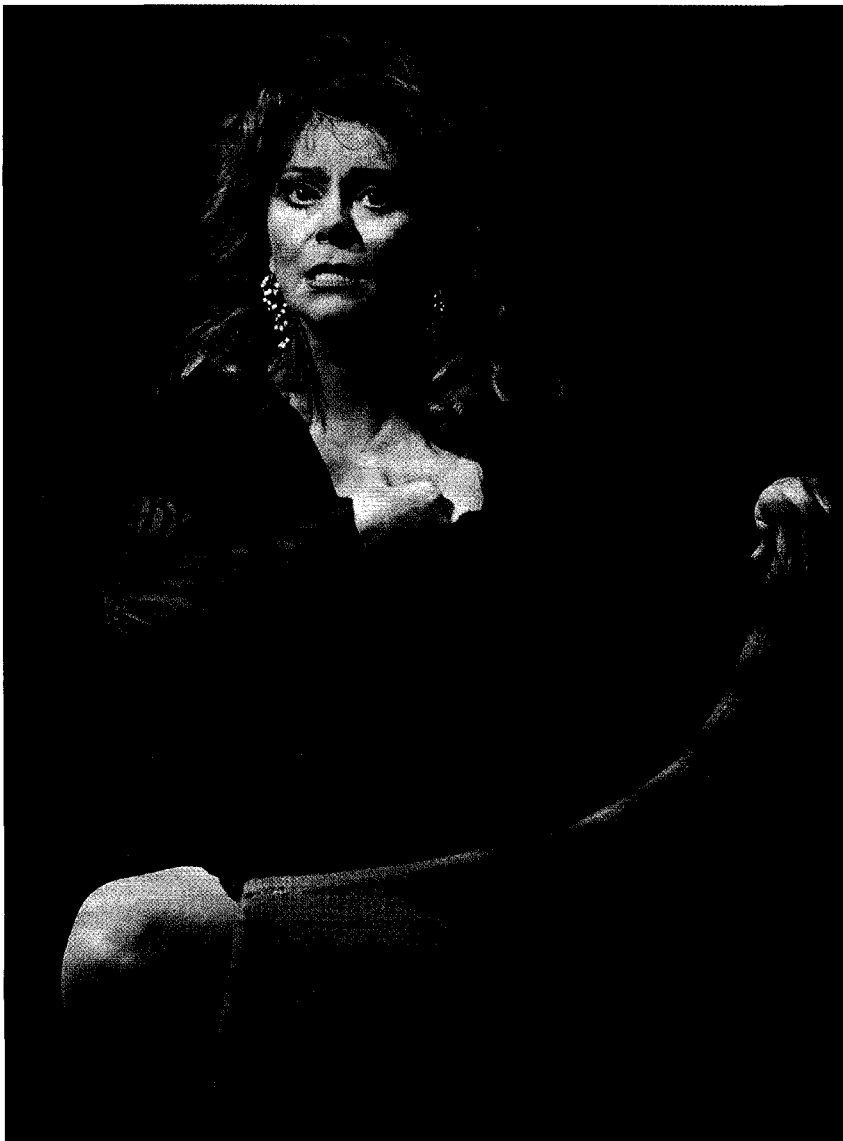
the Vancouver version, the published version, and now the severely cut New York performance version at WPA, from which the young director has excised the hero's incestuously loved daughter and her lover. At least Williams, enjoying the privilege of the dead, cannot be blamed for this one. But it must be said that no jackal or hyena would have done to Williams's corpse what the people thrusting this cadaver of a play on the public—in any version—have done to the dead man's memory.

What makes Williams's fall from grace even more harrowing is that what he kept on writing was, over and over again, the same bad play with minimal differences, featuring, moreover, the travestied characters of his good plays. Thus we always get the Blanche DuBois persona (really the author in drag); the young and beautiful hero with some terrible secret flaw or wound; the absolute innocent (either male or female) in danger of horrible corruption; the powerful and malevolent father figure; and the colorful locals jabbering away in Spanish or Italian, to prove that, though an autodidact, Tennessee was (as he thought) a polyglot.

In *Red Devil*, which takes place in Dallas just after the Kennedy assassination, a mysterious rich lady arrives (in the current version, for no good reason, in a wheelchair with a cloth over her head) at the Yellow Rose Hotel. She is escorted by her godfather, a judge who will later be murdered, and has some portentous but never-to-be-explained photostats in her suitcase. She meets King, the aging Latino leader of a mariachi band, who helps her to Penthouse B and ends up in bed with her. But King has a wife, Perla, to whom he must return in the morning, after tearing himself away from our heroine, Woman Downtown. She has, needless to say, fallen hopelessly in love.

Woman Downtown, daughter of a famous senator, was married to the owner of Red Devil Batteries, a vicious nabob protected by walls and armed guards. He is mirrored in miniature by Griffin, the Yellow Rose manager, and his sinister house dick, Crewcut. Can you take seriously a play whose principals are so named? Could Williams no longer distinguish between a symbol and a cudgel?

It seems that Woman Downtown is involved with those who did in JFK and who are after her photostats and her life. At the same time, rival youth gangs are fighting it out with guns and explosives all over Dallas, and Armageddon is just around the corner. The leader of one such gang is named Wolf, which



fits in nicely with Woman Downtown's re-describing herself as a she-wolf. The only other thing I'll tell you is that the play keeps lapsing into Spanish, usually followed by an instant English translation, thus providing tripe in duplicate.

And what happened to Williams's language? Woman Downtown says she learned to drink "to obliterate experience." She is "woman down many towns." To "Got the time?" she answers, "More time than a clock can hold." "Something human is special," she tells King; also, "Love is no accident; it's more like an act of God to me." What in earlier versions was "You Latinos do have an instinct for the most intimate bits of female apparel" has now been politically corrected by the omission of "Latinos" but is not much better for it. Downtown is haunted by getting always "the same cab with the same driver with the face of a demon," and the play's new curtain line, spoken by someone with no reason to be ungrammatical, is "Nobody knows nothing," which, taken as an epitaph for this production, has its share of truth.

As Downtown, Elizabeth Ashley, offering, as she has for some time now, a parody of her fine former self, heaves about like a handful of darts and does not let a word emerge until, with rounded mouth, she has sucked it dry. James Victor, as King (formerly played by Anthony Quinn and Keith Baxter), is dull, verging on brutish; also squat, verging on bloated. The others do what they can with cardboard roles, though Angelica Torn (of Rip's ilk) is not even up to cardboard standards. None of them could have had much help from the director, Michael Wilson, who was in turn hampered by a tiny stage, considering whose size Jeff Cowie's drab scenery managed fairly well.

I KNEW LILLIAN HELLMAN SOMEWHAT LESS than slightly, but enough to find her inwardly as well as outwardly of staggering undesirability. Why the genuinely appealing, 25-years-younger Peter Feibleman, whom I know slightly, would have fallen in love with her—even if he did know her since he was 10—is, frankly, beyond me. Still, in his well-written memoir *Lilly*, he makes this love affair that lasted till Hellman's death more credible than in his own stage version, *Cakewalk*, a fragmented, thin-textured piece.

To be sure, we have all read that Marshall W. Mason's credited staging has been much tampered with by an uncredited Mike Nichols. One not unimportant character was dropped, and the whole thing turned into a more bubbly comedy. Any version, though, would have lacked the book's abundance of vivid detail, along with its easeful roaming across time and space. When the play interrupts the flow of the present, such as it is, to show us

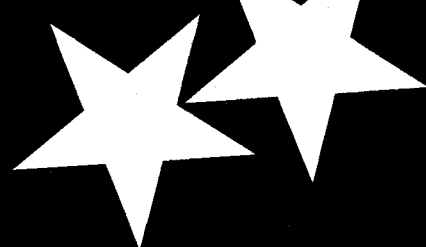
Hellman penning her famous letter to HUAC, this feels like an obtrusive, as well as overexploited, bit of heroics.

Unfortunately, too, Feibleman, a.k.a. Cuff, is played by Michael Knight, an actor whose chorus-boy looks and slick competence do much to suggest—unjustly—that the young man saw in Hellman merely an entrée into a glamorous literary world and a good chance to get his own stuff published. Conversely, Linda Lavin, a solid actress, does not, despite Hellmanish makeup, look hellish enough, nor does she get across the abrasiveness that radiated from Hellman, a woman stubborn enough to persist in hard-core Stalinism to the bitter end.

There are isolated moments when *Cakewalk* is good for the odd laugh, although Michael McGarty's Martha's Vineyard-beach-house set strikes me as much too generic, and Carly Simon's music carries no suggestion of sea and shore or sex and passion. Suzanne Grodner and Kirby Mitchell enact an array of men and women as well as such passing shadows as can be sketched in. I find more appeal even in the cookbook that Hellman and Feibleman jointly published than in this broth that too many cooks have helped make watery and very nearly insipid.

The Waiting Room, BY LISA LOOMER, RINGS further changes on Caryl Churchill's *Top Girls*. A woman from imperial China with foot-binding problems, a Victorian lady with uterine trouble and related hysteria, and a modern American woman with breast cancer meet in a surgeon's waiting room and exchange complaints and sisterly comforts. Their menfolk, meanwhile, do business in steam rooms, play golf, or perform surgery. This would be enough for a play that is both comic and serious, but the author adds much more about medicine and the FDA's hesitations and unorthodox but possibly life-saving physicians abroad sabotaged by American pharmaceutical companies. The overfilled vessel bursts, and an interesting but more staining than sustaining mess spills into our laps. David Schweizer may have overdirected, but there are splendid performances by Veanne Cox, June Kyoko Lu, Chloe Webb, Byron Jennings, and a very funny William Langan.

KELLY STUART'S **Demonology** IS A SEMI-AB-surdist comedy with half the fun of a revue sketch. Its central joke about mother's milk is tasteless, and the character of the child demon does not come off. But as a beleaguered office temp—indeed, as anything—Marisa Tomei sparkles enough to make the dimmest play diamantine. Rocco Sisto, who plays her boss, can be unsurpassably creepy when it's called for, and exactly the same when it's not. Under Jim Simpson's direction, his creepiness coruscates here.



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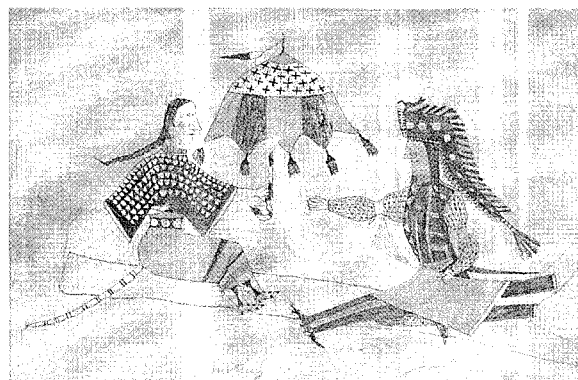
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ART MARK STEVENS Lost Worlds

*Leonardo's Codex, Artaud's portraits, and the images of the Plains Indians—
all subjects of new exhibits—draw their power from the same source.*

IMAGINE ENTERING A DIM ROOM. COLUMNS AND arches. A glow resembling candlelight. Set into the columns are mysterious pages of text; upon drawing close, you find an ancient calligraphy in an impenetrable language. On the walls to right and left, panels recount the story of this text. Above you are illuminated quotations. In private pews along the edges of the room, people are engaged in close exegetical study. What—it might be asked in God's name—is going on? Isn't this the Museum of Natural History?

As its quasi-religious design suggests, the room at the museum that now holds **Leonardo's Codex: A Masterpiece of Science** is essentially a modern reliquary chapel. It contains Leonardo's "touch," if not his actual fingers. We see the body of his Word, even if we cannot read his actual words. The eighteen sheets of the so-called Codex Leicester, mostly scientific musings on the properties of water, are not works of art; none has great aesthetic force. And we need translations, not literal pages, to appreciate Leonardo's science. Yet we make a big fuss over the thing itself—for Leonardo's hand has a strange hold upon our imagination.

This secular worship of relics—often found today around the edges of art appreciation—is little understood. It deserves thinking about, if only because secular culture takes such pleasure in condescending to the way a religion such as Roman Catholicism treats

relics. At the moment, there are several shows in New York that depend, in part, upon a reverential appreciation of such *objets*. Like the Codex Leicester, **Plains Indian Drawings 1865–1935** at the Drawing Center in SoHo and **Antonin Artaud: Works on Paper** at the Museum of Modern Art do not owe their power only to aesthetic, historical, or anthropological qualities. Each also depends upon a strangely personal atmosphere that has great symbolic reverberations. Each brings within touching distance figures who embody a spirit that transcends the modern reach.

An engineer, philosopher, scientist, and artist, Leonardo wrote thousands of speculative notebook pages about how the world works. (The Codex Leicester dates from around 1506, when he was living in Milan.) His passionate and wide-ranging curiosity—often called "voracious"—is much celebrated. This curiosity is like no other in Western culture: It is not religious, but it has certain saintly characteristics. To begin with, Leonardo's mind seems boundless. It reaches into the heavens to reflect upon the moon's light, and under rivers to grasp how a bank erodes.

Even the most brilliant scientist can today master only a small part of the world. In Leonardo's fluency and freedom from conventional boundaries, then, there is a large and poignant beauty. Everything seems possible to Leonardo's genius; everything will yield to thought. He seems to stand at the root of knowledge.

He has the authority of beginnings, while we are lost in the murk of knowledge. To stare at his mysterious handwriting seems to restore, for a moment, the faith that a single hand can hold the world.

In our time, art and science are different ways of knowing: They divide the mind. In Leonardo's work, the division between art and science is meaningless: His world seems whole. His mind unites art and science in the most subtle ways. He loves the reason in the mystery of flowing water. He seeks clarity, but writes in a backwards script that can only be deciphered in a mirror. He is devoted equally to shadows and to light. As a painter, Leonardo is celebrated for, among other things, a technique called *sfumato* ("smoke" in Italian). Arguing that light and shade should mix "without lines or borders, in the manner of smoke," he liked to model form not with strict lines but through a subtle blending of tone.

In Western culture, there is a great and ongoing desire to humanize science. Usually, this is done in rather pathetic fashion, through efforts to make scientists cuddly. (Newton's apple and Einstein's eccentric hairdo are examples.) Leonardo's saintly status helps make the mysteries of science seem human. Science in his hands is also a form of intellectual play. Who better, then, to bless the computer industry—in particular, Microsoft, which also does not believe in boundaries and sits astride the world. In buying these relics, Bill Gates partook in some old-time religion.

BEFORE EUROPEANS CROSSED THE OCEAN, the American Indians of the Plains chronicled their history on rock faces, tepees, and buffalo robes. In the nineteenth century, the influx of white settlers brought paper into the West—a new surface upon which Indians could draw. For example, Indians often used sheets of ruled paper from ledger books. (Some ledgers were taken from the bodies of slain soldiers.) More than 150 of these drawings, from the hands of 36 artists, are now the subject of a fascinating show organized by the Drawing Center and the American Federation of Arts.

These drawings, usually small in size, have many attractions. You can see, for example, how an Indian of the 1890's portrayed the sun dance or recorded the exploits of a celebrated warrior. Many drawings are very beautiful. Figures and animals are portrayed simply, often in stereotypical fashion. Yet the movement of the lines has a strong balletic grace, and the color has the rhythmic pulse for which Indian art in other forms is celebrated.

At the same time, these drawings are redolent of martyrdom. Even when reflecting the less savory side of Indian life on the Plains—notably the constant war-

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ring among tribes—the drawings evoke the cruel trap in which Indians found themselves. Indian forms appear on white paper. We see Indians engaged in traditional practices and Indians in prison camps. In one celebrated image, we see an Indian under a mystical sky caught between a cow and a buffalo.

These betwixt-and-between drawings are relics not simply in a general way—as one speaks of “relic of a vanishing civilization”—but in a visceral sense. As with Leonardo, much of their appeal stems from their tactile immediacy. You can almost see the paper being pulled out of the ledger book and hear the scratch of the pencil. And you can sense the betrayal of the spirit—which is what a martyrdom amounts to—in the contrast between the living line of the artists and the mechanical barred line of the ledger books.

Many Indian artists worked with such contrasts. They often present the U.S. Army as a strange mechanical creature. They are fascinated by its love for abstract lineups, repetitions, formations. Against the free simplicity of the drawing, the calculated formations look frightening. Some people may also be reminded of cave drawings, particularly in the depiction of animals. That makes the work all the more poignant, for these drawings seem to collapse beginnings and ends. (Imagine the Lascaux drawings on graph paper.) They represent, for American culture generally, an opportunity lost.

IN THEIR WAY, THE APPROXIMATELY 70 drawings of Antonin Artaud (1896–1948), arranged by Margit Rowell into a startling show at MOMA, are also relics of a martyrdom. An influential French literary figure, Artaud is best known for his *Theater of Cruelty*, a project in which cruelty seemed both a torment and a kind of truth serum. He spent much of his last eleven years in psychiatric clinics, where he created many of these drawings. What Artaud lacked in training he made up in intensity.

Artaud called one of his books *Van Gogh, Man Suicided by Society*. Like Van Gogh, he does not fit into the conventional role of the artist in Western culture. He is too sensitive, too awkward—too soulful—to make the usual sort of success. He seems, instead, to make a sacrifice of himself. His impatient drawings, one of which is called *Being and Its Fetuses*, appear torn from his own skin. The paper looks flayed; so does the psyche. In several astonishing portraits, the faces appear to blister, scorch, and turn to ashes in the heat of his effort. These are the traces of an artist in flames, who represents all those who stand outside.

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Tales Out of School

Armed with state-of-the-art Offenbach scholarship, the City Opera offers a "correct" 'Les Contes d'Hoffmann.' But the results verge on chaos.

OPERAGOERS OF A CERTAIN AGE WILL REMEMBER a once-popular work by Jacques Offenbach called **Les Contes d'Hoffmann**, an *opéra fantastique* recounting the amorous pursuits of the poet-adventurer E.T.A. Hoffmann, the fates of his four lady loves, and how an evil genius stalked him from the lagoons of Venice to the beer cellars of Leipzig. Everyone knew that the composer died in 1880 before he could get his score into a definitive form, and that the completed opera had been cobbled together by various hands. But few much cared about that. The piece always seemed to work onstage, audiences never tired of its wonderful tunes and rich vein of fantasy, and *Hoffmann* was a repertory staple the world over.

Then, around twenty years ago, all those mysterious trunks containing manuscript pages in the composer's hand began turning up in unexpected places, and since then *Les Contes d'Hoffmann* has never been the same. Suddenly, the opera was staged in a farrago of alternate versions. Acts were reversed, characters split in two, familiar numbers replaced, and new pieces inserted, and the whole thing kept getting longer and longer. In the midst of it all, trying to impose some order on the confusion, were conductor Antonio de Almeida and musicologist Michael Kaye, the two Offenbach specialists who had located much of the new material and tried to put it together in ways that would represent the composer's original intentions as much as possible. That struggle continues, and the New York City Opera has just entered the fray with a new production billed as the "stage premiere of the grand opera version realized and edited by Michael Kaye," an edition incorporating many of that scholar's latest findings.

If the results seem a bit disheveled, that's in part because even *Hoffmann* experts still disagree on all the available options, and responsible companies like the City Opera are trying to keep pace. One thing is sure. Now that so much more is known about Offenbach's intentions—and the superior quality of the newly discovered music is in most cases undisputable—it would be unthinkable to keep the old, corrupt version in circulation. Most important, the whole dramaturgy of the piece now has a sharper focus as Hoffmann makes his hallucinatory interior journey, beginning with his puppy-love affair with the mechanical doll and proceeding to his darker infatuation with a mortally ill opera singer, near-destruction at the hands of a heartless courtesan, and eventual salvation when the poet's omnipresent muse restores him to his true artistic calling. Along the way, there are dozens of telling new musical details that strengthen the opera's progress, and those curious to hear how they work should investigate the new Erato recording based on Kaye's heroic labors.

Perhaps the City Opera's production will become more

assured and convincing once it settles into the repertory. Right now, the overall chaotic effect is at least in part due to too many heads at work, each apparently with a different idea of what the piece is all about—the "production and dramaturgy" is credited to a triumvirate consisting of John Conklin, the set and costume designer; Beth Greenberg, the stage director; and Kaye himself. Mostly cannibalized from the City Opera's last version, designed by Ming Cho Lee, the messy sets look as if they had been blown apart and haphazardly tossed back onstage, leaving us with the tiresomely familiar postmodern Conklin clutter and its de rigueur floating furniture. Aid-

Allan Glassman and Olga Makarina in the new *Les Contes d'Hoffmann*.



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ed by Robert Duerr's firm musical direction, the cast deftly negotiates a path through the jumble, but lacking a coherent dramatic concept to work with, the singers are more or less left to fend for themselves.

Oddities abound. Offenbach wanted the four heroines sung by the same singer, and now that the Kaye edition brings them all into the same vocal register, it seems perverse to split them up among four sopranos. Dapertutto sings his authentic aria and then amazingly offers the spurious one as an encore. An enigmatic mute fifth amour for Hoffmann appears from time to time. I could go on, but perhaps all this will be sorted into something more disciplined and consistent when the production returns in the spring. The hardworking cast is led by Allan Glassman, a dashing Hoffmann even if his sinewy tenor sounds rather squeezed. Patricia Johnson's melting Antonia suggests that she might be entrusted with the other three ladies as well. Right now, Olga Makarina sings a witty and accurate Olympia, and Maria Fortuna is a glamorous if quavery Giulietta, but Lauren Flanigan seems wasted as Stella, still little more than a walk-on at the end. Emily Manhart (Nicklausse and the Muse), Mark Delavan (the four villains), and Joel Sorenson (the four comic servants) show a promise that might be realized with stronger, more centered direction.

CLASSICAL MUSIC

FOR THE CITY'S SMALLER ORCHESTRAS and opera companies, finding an identity is almost as challenging as drumming up the necessary support to develop one. Over the past fifteen years, the **Riverside Symphony** has succeeded in doing both, and the orchestra's latest concert in Alice Tully Hall offered a typically imaginative program and nourishing music-making for a large audience that clearly appreciates the effort. An important but often overlooked contemporary composer is usually the main focus of an evening at the Riverside, and this time Henri Dutilleux was honored for his 80th birthday with a performance of *L'Arbre des songes*, a violin concerto in all but name played by Olivier Charlier. Since Dutilleux's fastidiously crafted music emerges directly out of Debussy and Ravel, it was an inspired idea to surround the concerto with two of the former's *Images* for orchestra (*Rondes de printemps* and *Ibéria*) and the latter's *Une Barque sur l'océan*.

What the juxtaposition mostly underscored was how naturally Dutilleux evolved out of his country's musical past and still became his own man—hardly a common phenomenon in this century of compositional confusion. The concerto's fanciful title—*The Tree of Dreams*—reflects the score's inherent impressionistic flavor and is a metaphor for the ingenious organic growth of its musical ideas, a con-

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tinuous lyrical process that the composer likens to a tree as its ramifications multiply and are constantly renewed. Charlier's sweetly focused tone and poised restraint revealed the piece in a poetically mysterious light—a viable alternative to the more impassioned approach taken by the concerto's dedicatee, Isaac Stern, on his Sony recording—and George Rothman conducted with his customary care and precision. The familiar Debussy-Ravel items have been played with more instrumental polish and refinement, but why quibble? To hear the Dutilleux so lovingly played in such a stimulating context was just the latest reason to be grateful that the Riverside Symphony exists.

OBVIOUSLY, THERE IS ALSO A NEED FOR THE **Amato Opera**, which has operated continuously out of a tiny cellar in the Bowery since 1947. Still presided over by Anthony and Sally Amato, this plucky family operation generally concentrates on repertory staples, but there have also been many rarities over the years to tempt the connoisseur. I was recently lured back by the promise of seeing *Fosca* by Antônio Carlos Gomes, a Brazilian-born composer who flourished in Italy toward the end of the last century and who, some felt at the time, would be Verdi's successor. It never worked out that way, and although Gomes's operas were successfully produced at many prominent Italian opera houses between 1870 and 1890, they never made much headway elsewhere. The Amato production of *Fosca*, in fact, was the work's American premiere, another indication that Gomes seems to be enjoying a mini-vogue hereabouts. The Washington Opera has just presented his most famous work, *Il Guarany*, with Plácido Domingo, and the Amato itself has already produced *Salvator Rosa* and *Lo Schiavo*.

With its Venetian setting, restless band of pirates, jealously self-destructive heroine, and much melodramatic intrigue, *Fosca* bears more than a passing resemblance to Ponchielli's familiar *La Gioconda*, written three years later, in 1876. Unfortunately, there are nowhere near as many memorable tunes, and that drawback more than anything will probably put Gomes back in the history books as little more than an interesting bridge between Verdi and Puccini. Still, it was good to be exposed to the piece this once, and the Amato production worked its usual miracle of achieving scenic grandeur (sets by Richard Cerullo), theatrical panache, and a big musical spirit with the most modest resources. Four different casts alternated during the monthlong run of eight performances. The singers I drew lacked vocal glamour, but they more than made up for that with energy, conviction, and passionate belief in the piece.



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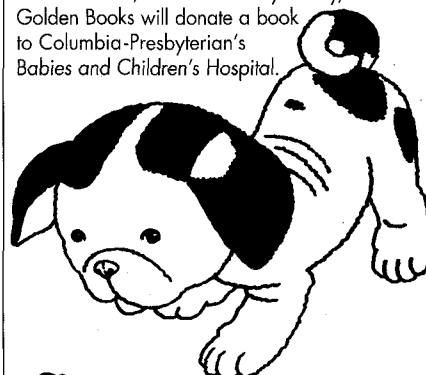
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Cold comfort:
Eric Roberts
(left) and Anthony Edwards in
Truman Capote's
In Cold Blood.

CRITICS WHO DIDN'T LIKE HOLLYWOOD'S 1967 version of Truman Capote's notorious non-fiction novel seemed mostly to object to the tacked-on ending intended to make us feel rotten about capital punishment. Suddenly, in the shadow of the gallows, the face of the hangman morphed into that of Perry Smith's abusive father. Perry, of course, with his guitar and limp, was the more sensitive of the two ex-con white-trash killers, and the one with whom Capote himself had come to sympathize—which didn't prevent the neo-gothic parajournalist from campaigning in favor of the death penalty before and after his infamous masked ball at the Plaza. And Perry, as played by Eric Roberts instead of Robert Blake, is equally sensitive in this fine TV mini-series remake of *In Cold Blood* (Sunday and Tuesday, November 24 and 26; 9 to 11 P.M.; CBS). We even get to hear a couple of

Unlike its Hollywood predecessor, CBS's mini-series remake of 'In Cold Blood' offers its sympathies to the victims rather than to Capote's homicidal protagonists.

sad songs he actually wrote for that guitar. But rather than his father, what appears as he steps into the noose is a home video of one of his four victims, a teenage Nancy Clutter (Margot Finley), on horseback, crossing a river, full of joy. Network television is reminding us that in the nineties, we no longer waste any of our ambivalence on homicidal punks.

You will recall that 1967 was also the year *Bonnie and Clyde* kick-started pop culture's love affair with mindless mayhem. Richard Brooks, who directed his own screenplay of the first *In Cold Blood* adaptation, was less amoral than David Newman and Robert Benton, who wrote *Bonnie and Clyde* for Arthur Penn. If, for all the sense their murder made, the hardworking, God-fearing Clutters of Kansas might as well have been struck by lightning, Brooks still needed to ordain Enlightenment meaning: Hadn't Perry been hit by lightning, too? Wasn't he equally a victim? But in the tough-love tough-darts nineties, after 30 years of celebrating blank uneasiness, of aestheticizing random violence, of smacking our lips at unintelligible signifiers, we refuse to eat this mushy Quaker oatmeal. After the Hillside and Boston Stranglers; after Jeffrey Dahmer, Ted Bundy, and Son of Sam; after *Basic Instinct* and *The Silence of the Lambs*; after Tim Roth as Charlie Starkweather in *Murder in the Heartland* and Jean Smart as Aileen Wuornos in *Overkill*; after Bret Easton Ellis in *American Psycho* and Joyce Carol Oates in *Zombie*, not to mention Norman Mailer on Gary Gilmore or Patrick Susskind in *Perfume*—we demand our kicks, but also the compensatory juice of divine justice: If not a throttle, then some zap. Thus the horsey ending to the mini-series is just as much a tacked-on artifact of nineties Zeitgeist as the hangman's morph was of those Freudulent mid-sixties.

Otherwise, Benedict Fitzgerald's mini-series screenplay covers the same territory, only more of it: a big-sky absence of affect and a billboard dread. (Although, like Brooks, he chooses to omit a telling detail from Capote's book: The killers deliberately swerved their car to smash a dog.) While Brooks had insisted that his cameras film, in black and white, authentic Kansas locations, Jonathan Kaplan finds Alberta, Canada, even bleaker—as if the earthier the tones, the emptier the excuses. If Anthony Edwards, such a pleasant fellow on *ER* with his stethoscope and scalpel, does not surprise quite as much in the malevolent role of Hickock as the producers may have hoped, it's because we've long since been conditioned to a shorthand precognition of ulterior viciousness. We see two young men in a fast car on a lonely road, and immediately get the blue-eyed willies; we automatically assume the sociopathic worst.

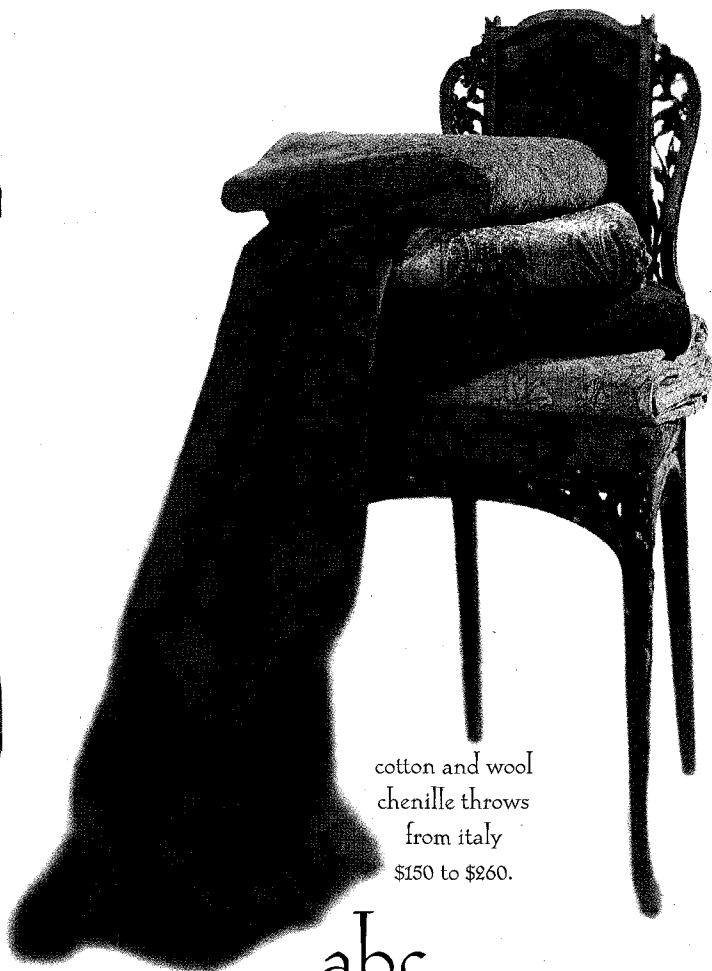
Nor, for that matter, do we need any coaching to suspect the Clutters of repressed anal-retentive kinkiness:

They are, on their farm, such clean machines, they will be punished for their 4-H piety. That's chaos theory. Besides, to Herb Clutter, Kevin Tighe brings dark baggage from previous roles as a heavy. Eric Roberts's face looks honestly broken and badly mended; about Tighe's there is a soft geometry—some point or angle compromised. As FBI and police investigators, Sam Neill (*The Piano*), Don Davis (*Twin Peaks*), and Troy Evans (*China Beach*) are asked simply to be baffled by evil's enigma. Look for Gwen Verdon and Stella Stevens in cameo roles. But the mini-series, like the movie, reserves its adoring chill for the killers, as lonely in their dreams of Mexico, Japan, and a "perfect score" as they are on their sonar screen of used-car lots and Laundromats, of bus terminals and interstates. No wonder they end up in Las Vegas, the capital city of losers. "There is no appeal against this fathomless indifference," wrote Wilfrid Sheed about the movie in the sixties. "If someone like that wants to kill you, Little Nell and Clarence Darrow couldn't talk him out of it."

It all went wrong for Capote too, after *In Cold Blood* (his own perfect score) and the party at the Plaza (to which Edmund Wilson declined an invitation). Maybe his identification with Perry Smith unhinged him. Or maybe the liquor and pills had always been waiting. But the choirboy with the demons in his head, the elegant androgyne, had left behind his sweet tooth for the language of the wistful, his bamboo flute and marzipan for a Grant Wood American nightmare—and still his boozy mother couldn't stand her sissy son. The much-talked-about great novel remained unwritten. In gossip columns, and on talk shows and police blotters, he thickened, as if devolving from a butterfly back into a caterpillar. From licking the hand of the very rich who fed him and scratched behind his pettish ears, he suddenly snapped at fingers that bled blue blood. He would end up with a bottle as his mother, drinking vodka in a dirty bathrobe and hallucinating assassins from whom he could be saved only by Liz Smith (no relation to Perry).

This sad ending to Tru's story might have been one of Perry's songs, as sung by Eric Roberts on the Kansas road. But it also reminds me of what Marianne Moore once wrote of Jean Cocteau: "One has, nevertheless, the sense of something submerged and estranged; of a somnambulist with feet tied, of a musical instrument in a museum, that should be sounding; of valor in a fairy tale changed by the hostile enchantment into a frog or carp that cannot leave its pool or well. In myth there is a principle of penalty: Snow White must not open the door of the dwarf's house when the peddler knocks. Pandora must not open the box. Perseus must not look at the Gorgon except in his shield." ■

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THE UNDERGROUND GOURMET PETER KAMINSKY

Naked Lunch Meat

Mark Merker of Reality Sandwich puts a Greenwich Village bohemian sensibility between the bread; Le Gigot has the bistro details down.

Reality Sandwich's Roman Chicken sandwich: Would Allen Ginsberg approve?

FORGET ABOUT THE 5-CENT CIGAR. WHAT THIS country really needs is a great sandwich. True, we live in an age when one can buy all kinds of \$6.95 panini stuffed with exotic ingredients. But more often than not, these stylish sandwiches are assembled half a day before they are consumed and abandoned to wilt into bread that becomes so soggy that it is suitable only for catfish bait.

A truly great sandwich of the kind offered at **Reality Sandwich** (230 Thompson Street; 260-5515) is a last-moment convocation of tastes and textures, in which each element stands out as distinctly as sunflowers in a field of clover. Credit the sandwiches and the spirit of this quirky and *haimish* Greenwich Village nook to the culinary passion of proprietor Mark Merker.

Raised in Paterson, New Jersey, where Allen Ginsberg's father taught high-school English, Merker chose the name in tribute to Ginsberg's volume of Beat poetry *Reality Sandwiches*. Thompson Street itself remains immutably Beat, from the Chess Shop next door, to the venerable Mexican Village Restaurant, where, in my cabbie days, I used to run into bluesman Paul Butterfield dining on tacos and Dos Equis. Reality Sandwich fits right in.

Its dining area wakes you up with retro turquoise wainscoting and red vinyl seating. Modernist lamps, circa 1954, are straight out of the Jetsons' living room.

And then there are the sandwiches. These are not Bumsteadian towers of cold cuts and condiments. Merker, who was first inspired by the cheese steak of Philadelphia, offers fifteen different hot sandwiches.

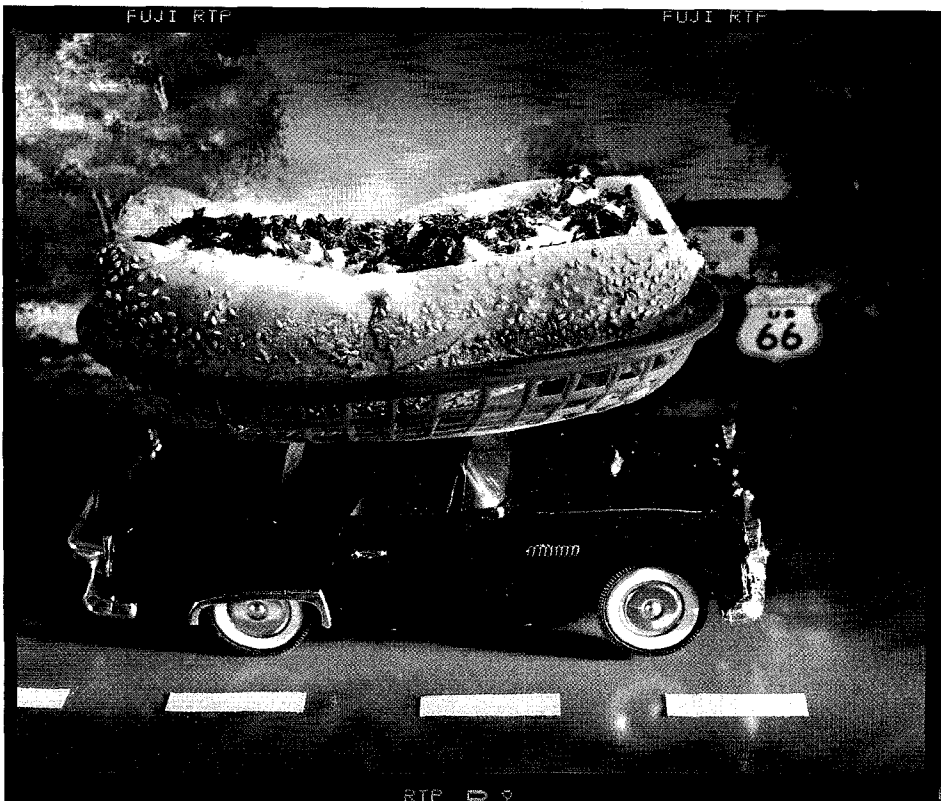
On the meat side, I loved the *Bourgeois Boeuf*: layers of sliced steak with a rich demi-glaze and sautéed portobello and shiitake mushrooms. You can customize your sandwich from a list of what the menu refers to as "withs." The crisped leeks I added elevate this sandwich to perfection. The cheese steak is made with melted white cheddar cheese and sautéed onions and should be eaten as served. Adding anything to this ensemble would be like supplementing Chuck Berry with a violin section.

The *Chicken Fundamental*, smothered in silky browned onions and sweet red-pepper strips, is bathed in a tamari-enriched clear gravy. The result is rich and moist, two qualities not often achieved with boring old chicken breast. While the *Roman Chicken* suffered from the bitterness that afflicts garlic when it is overcooked, the *Chicken Tarragon* was superb.

Side dishes and appetizers are an eclectic mix. I thought the white-bean-and-basil spread was a bit bland, but the "topinade" [sic] and crostini was chunky and flavorful. I liked the gentle flavors and crunchiness of Esther's fresh cucumber salad, made with tofu, lemon, and dill ("If my grandma Esther heard about the tofu," Merker reflected, "she would plotz"). On the other hand, the potato salad would have benefited from potatoes that were not undercooked.

Reality Sandwich is open 11 a.m.-midnight Sun.-Thurs. and till 1 a.m. Fri. and Sat. Sandwiches about \$5.25; side orders \$2. Beer. Cash only.

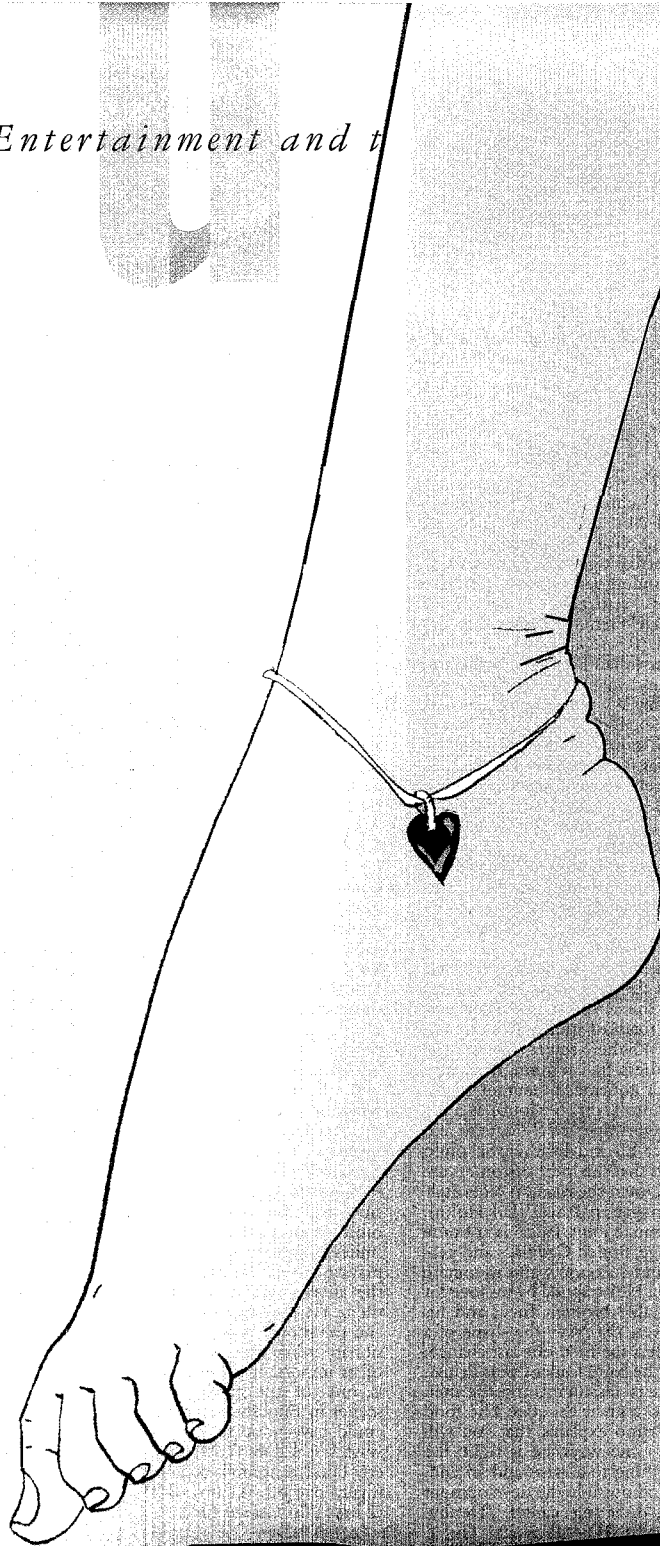
WEST VILLAGE GUITAR MERCHANT MATT UMANOV is one of those New Yorkers seemingly blessed with an extra gland for ferreting out good food. I have always followed his advice for the perfect dim sum, pizza, or knishes, even though 25 years ago, Umanov, a native Brooklynite, suckered me into ordering a "hot egg cream" in a deepest-Flatbush soda fountain full of cops and trucks. I cringe when I remember the belly laughs that this fool's errand brought forth. But those wounds are long healed, and I have come to rely on Matt's instincts when he says, as he did a few weeks ago, "I was strolling down Cornelia Street past this new French place and my food radar went (continued on page 130)"



A Weekly Guide to Entertainment and the

Lolita Complex

*Literati, hipsters, and John McEnroe convene at SoHo's Drawing Center for an eleven-hour **Smoker-fest** (page 114)*



and

concerts

dance

kids

the mix

movies

nightlife

online

radio

restaurants

sports 113

television 112

theater

the written word

movies

Slingblade. . . Emilio Estevez, Director

New Films

Anna—Nikita Mikhalkov's chronicle of his daughter's growth during the decline and fall of the Soviet Union. (1 hr. 40 mins.; NR) *Film Forum*.

Bad Moon—A photojournalist gets bitten by an animal in Nepal and undergoes a gradual bizarre transformation upon returning home. With Michael Pare and Mariel Hemingway. Written and directed by Eric Red. (R) *86th Street*.

★**Basquiat**—The painter Julian Schnabel wrote and directed the movie, and in his conception, Jean-Michel Basquiat (Jeffrey Wright) is an innocent, a sacrificial victim of the rabid art world. It's the old story: Too much too soon, and the kid couldn't handle it. This Basquiat is not responsible for anything, least of all himself, and art cannot save him. It's a grim myth, and not entirely believable, but Wright is very touching. (Denby; 8/19/96) (1 hr. 46 mins.; R) *Screening Room*.

Beautiful Thing—Two teenage boys, both from troubled homes, fall in love. Adapted by Johnathan Harvey from his award-winning play. Directed by Hettie MacDonald. (1 hr. 30 mins.; R) *Quad Cinema; Lincoln Plaza Cinemas*.

★**Big Night**—Gentleness in a movie can be the surest road to boredom, but the gentleness of this lovely comedy (directed by the actors Stanley Tucci and Campbell Scott) is a form of strength. Sometime in the late fifties, in a nowhere resort town on the Jersey Shore, two brothers, Italian immigrants, desperately try to keep a gourmet restaurant afloat. The older brother, Primo (Tony Shaloub), is a superb chef, a solemn worshiper of Bolognese and Roman kitchens. But his kid brother, Secondo (Stanley Tucci), knows that the local customers are not ready for risotto. Down the road, an older Italian immigrant, the vulgarian Pascal (Ian Holm), runs a successful red-sauce joint. Pascal is at home in the America of huge, finned Cadillacs and get-rich-quick schemes, and Secondo wants to imitate him. But he can't do it: He's trapped by his love for his stubbornly honorable brother. Tucci and his collaborators have given *Big Night* the shape of a classic fable. Pascal offers the men one last chance: He invites his friend, the band leader Louis Prima, to come to the brothers' restaurant, and the men throw everything into a great banquet. The food should be so good, Primo explains, that you will want to die. And in some ways, he is right; the banquet brings everything to a crisis and an end. But rebirth awaits—and possibly the development of a major writing-directing career. (Denby; 10/28/96) (1 hr. 48 mins.; R) *Village East; First & 62nd St. Cinema; Lincoln Plaza Cinemas*.

Bitter Sugar—A tragic romance, inspired by actual events, set against the backdrop of modern-day Havana. Starring René Lavan and Mayté Vilan. Written and directed by Leon Ichaso. (1 hr. 44 mins.; NR) *Area theaters*.

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by David Denby. . . A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element. . . Reviews are followed by the Manhattan theaters where the film is playing.

Bound—A modern noir about two women (Jennifer Tilly and Gina Gershon) who attempt to rip off the mob. (1 hr. 49 mins.; R) *Art Greenwich Twin*.

Breaking the Waves—Lars von Triers's bizarre love story about a sheltered Calvinist girl who believes she can make her paralyzed husband walk again by taking other lovers. Starring Emily Watson and Stellan Skarsgard. (2 hrs. 36 mins.; R) *Angelika Film Center; Lincoln Square*.

The Chamber—Chris O'Donnell plays a slow-on-the-uptake law associate who discovers that the death-row inmate he is defending is his grandfather. With Gene Hackman and Faye Dunaway. Adapted from the novel by John Grisham. (2 hrs.; R) *Baronet/Coronet; National Twin; 86th Street*.

★**Emma**—Emma is perhaps the most steely and demanding of Jane Austen's books—some of it is almost unnervingly cold—and for long periods, writer-director Douglas McGrath stays merrily on the surface. Gwyneth Paltrow is lovely, but she's not the most imposing Emma one could imagine. She's at her best when she's flirting with Jeremy Northam as Mr. Knightley, her brother-in-law and the only human being from whom Emma will bear hearing the truth. McGrath uses an old trick from Hollywood romantic comedy: Paltrow and Northam, through the most trivial scenes, exchange little smiles of amusement; they have a private reality, far removed from the merely social world around them. Yet they live in that world, and the movie becomes very passionate when Emma violates one of its important social codes. This is one of the most celebrated scenes in English literature, and it could have gone wrong in many ways, but it doesn't. McGrath quietly builds a number of things that finally pay off. (Denby; 8/19/96) (2 hrs.; PG) *Gemini Twin*.

The English Patient—See David Denby, p. 56. (2 hrs. 39 mins.; R) *Village East; Chelsea; New York Twin; Lincoln Square*.

Everything Relative—Seven women (all but one gay) reunite to celebrate the birth and bris of the straight girl's baby. Written and directed by Sharon Pollack. (1 hr. 50 mins.; NR) *Cinema Village 12th St; Quad Cinema*.

★**First Wives Club**—Three wealthy Manhattan women of a certain age, abandoned by their husbands for younger women, join forces, plotting and scheming to trip up the men. Goldie Hawn plays an aging movie star obsessed with her figure and her Bardot-Jagger lips, a boozy Narcissa who can do little more than fake an interest in another human being. Bette Midler plays a brilliant Upper West Side frump—a tough, loving, wised-up woman who has helped her husband build his business and is now too bitter to gloss over painful truths. And Diane Keaton's



Opening Piano Man

In *'Shine'*—an incandescently brilliant film based on a true story—Noah Taylor (above) portrays the prodigiously gifted pianist David Helfgott as a tormented teenager. The tragicomic film, which depicts the adult Helfgott as emotionally broken in that nontbreathening, amusing, artsy way, opens Friday.

goody-goody is another self-parodying job, a trampled-upon wife too frayed in her impulses to get through a single sentence without heading off in five directions. Director Hugh Wilson is a good ensemble man, bringing out the personality of each star as the three come roaring into a room like a many-headed monster. This is not an original or deeply creative film, but it's genuinely pleasing. (Denby; 10/7/96) (1 hr. 40 mins.; PG) *Embassy 2-4; Tower East; UA East*.

The Funeral—Abel Ferrara's latest is a bad movie filled with startling speeches and extraordinary sequences. The Bronx-born Ferrara (*King of New York*, *Bad Lieutenant*) is a moment-by-moment di-

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rector: He can frighten us, amuse us, astound us, but he can't pull a movie together. *The Funeral* is set in New York during the Depression, and it concerns the self-destruction of a minor Mafia family in the days after their youngest member, a Communist thug, has been killed. As the leader of the family, Christopher Walken plays a murderer who deplores what he calls "the flaws of the criminal mind" as he is about to kill someone. Walken does his specialty, giving long speeches filled elaborate intellectual and moral distinctions that are totally nuts. Chris Penn, as the family lunatic, seethes and explodes; he's used as the movie's wild card, good for a screaming fit or a sudden spurge of violence whenever things begin to get too somber. Meanwhile, Annabella Sciorra and Isabella Rossellini, as the wives of Walken and Penn, respectively, give sober and realistic performances. They are both very impressive, but they don't seem to realize they are performing in a movie that is, at bottom, a put-on. (Denby; 11/18/96) (1 hr. 39 mins.; R) *Angelika Film Center; 84th Street Six.*

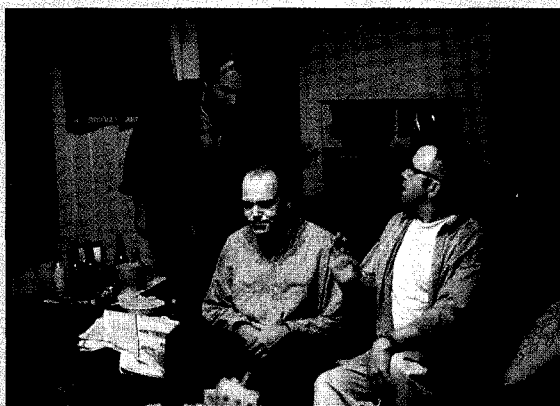
★**The Garden of the Finzi-Continis**—Vittorio De Sica's beautiful and heartbreaking film has been revived on the occasion of its twenty-fifth anniversary, and as much as ever leaves its audience shaken. In Ferrara, in the late years of the Fascist period, the Finzi-Continis, a family of aristocratic, land-holding Jews, live in an immense house set amid gardens and tennis courts, and from within this safety and enclosure seem barely aware of the horror gathering outside. The head of the family is some sort of scholar or antiquarian; his two grown children, Micol (Dominique Sanda) and Alberto (Hemut Berger), hothouse beauties, lie about the house in elegant tennis whites and silk gowns. Vaguely intellectual, vaguely incestuous, they seem no more than minimally interested in survival. The anti-Semitic laws give the Jews of Ferrara no place to play, so the Finzi-Continis open their gates: a number of handsome young people from Ferrara enter, including Giorgio (Lino Capolicchio), a middle-class boy who has loved Micol since childhood. Giorgio's bourgeois family stays in much closer contact with political reality—but Giorgio, obsessively in love, never tries to save Micol; he thinks only of his passion for her. The movie is based on an autobiographical novel by Giorgio Bassani (it was first published, in Italy, in 1962), and its special mood of pained nostalgia is marked by both longing and guilt, two emotions that, in combination, may be impossible to resolve. Micol has no sexual interest in the fair-haired, smooth, and gentle Giorgio (she takes up with a much coarser man); she's vague about everything but her determination to keep Giorgio out of her bed, and Giorgio's pursuit ends in one of cinema's great images of erotic exclusion as a naked Micol stares defiantly at her anguished admirer. The movie is so powerful because it looks back at a particular moment densely packed with anger, desire, perversity—a moment of preoccupation, furiously poised just before annihilation. Earlier in his career, in such postwar neorealist films as *Shoeshine* and *The Bicycle Thief*, De Sica had told stories of troubled and impoverished people living in the squalid Italian streets. *The Garden of the Finzi-Continis*, by contrast, is voluptuous and haunting. This kind of humanist filmmaking, with its attentiveness to relations and feelings, its sense of rootedness and leisure, and its obvious worship of beauty, has vanished from our movies as completely as the Jews have vanished from Ferrara. (Denby; 11/18/96) (1 hr. 34 mins.; R) *Lincoln Plaza Cinemas.*

★**Get on the Bus**—Spike Lee's new movie has a kind of blues-anthem emotional urgency: We've got doubts about this man Farrakhan, but we've got to get on the bus. Fifteen men travel from South Central Los Angeles to the Million Man March in Washington, and each of them is unresolved in some way. The men provoke and challenge one

another in Spike Lee's usual vociferous style. Everyone says explicitly what his identity is, what his problems are, what he's screwed up about. Still, Lee works up the best material he can for his actors, and in the heat of the moment, some of the writing and acting is very good. Andre Braugher, bald, powerful, swiveling rapidly on mobile hips, plays an egotistical actor with a quick sarcastic tongue, and he is both a provocateur and a lightning rod. Ossie Davis, who has the role closest to insufferability—a saintly old man—is less fun, and is burdened with the task of delivering the screenwriter's wisest, ripest lines, but he also joins some impromptu singing and redeems himself. This gabby movie is not a work of art, but could only have been made by an artist. (Denby; 10/21/96) (2 hrs. 2 mins.; R) *84th Street Six.*

The Ghost and the Darkness—Michael Douglas and Val Kilmer star in the true story of two hunters out to kill a couple of lions and, in the process, restore British plans for a railway through East Africa. Directed by Stephen Hopkins. (1 hr. 45 mins.; R) *Village Theatre VII; Astor Plaza; First & 62nd St. Cinema; Metro Cinema.*

High School High—Jon Lovitz stars as a private-school teacher who quits his job to teach in the inner city.



Opening Oedipus Wrecks

Billy Bob Thornton (flanked by Dwight Yoakam, left, and *Three's Company* alum John Ritter, right) stars in *Slingblade* as a young man who, when he was a child, killed his mother in a fit of moralistic rage for getting it on with the town bully. The black comedy—which Thornton also wrote and directed—opens Friday.

Directed by Hart Bockner. (1 hr. 26 mins.; PG-13) *Chelsea; Embassy 2-4; New Coliseum; Nova.*

Hype!—Doug Pray's amusing documentary about the national obsession with the Seattle scene and its founders: Nirvana, the Melvins, et. al. (1 hr. 25 mins.; R) *State.*

Jingle All the Way—Arnold Schwarzenegger stars as a hapless dad who is trying, with much difficulty, to buy his son the perfect Christmas gift. With Sinbad and Phil Hartman. Directed by Brian Levant. (1 hr. 20 mins.; PG) *Area theaters.*

Jude—Kate Winslet and Christopher Eccleston star in this adaptation of Thomas Hardy's novel about two cousins in love. Directed by Michael Winterbottom. (2 hrs. 3 mins.; R) *Cinema 3; 62nd and Broadway.*

Larger Than Life—Bill Murray stars in this comedy about a man who inherits an elephant and must, for some reason, single-handedly transport him across the country. With Janeane Garofalo and, in a cameo, Matthew McConaughey. Directed by Howard Franklin. (1 hr. 33 mins.; PG-13) *First & 62nd St. Cinema.*

The Long Kiss Goodnight—This is the kind of movie in which a guy takes a couple of bullets in the chest, then gets blown out of a building while strapped to a chair, lands in the snow, gets up, hurls a knife from 30 feet into someone's throat, and drives a car across a bridge, where he just beats an explosion on

the other side, steering around the burning cars that come flying through the air and land in front of him. And even the 14-year-olds get restless in the theater and can be heard asking when the thing is going to be over. With Geena Davis and Samuel L. Jackson. Directed by Renny Harlin. (Denby; 11/18/96) (2 hrs.; R) *Village East; 19th Street East; Cinema I, II, Third Ave.; Lincoln Square.*

Looking for Richard—By juxtaposing a troubled and highly charged production of Shakespeare's play—Alec Baldwin, Kevin Spacey, and Winona Ryder grapple with the text of *Richard III*—with man-on-the-street interviews, director Al Pacino makes the play accessible, and lots of fun, without rendering it lowbrow. (1 hr. 52 mins.; PG-13) *Angelika Film Center; Lincoln Plaza Cinemas.*

Mad Dog Time—Just sprung from prison, a Mafia don looks to exact some revenge upon his disloyal minions. With Richard Dreyfuss, Gabriel Byrne, Ellen Barkin, and Diane Lane. Directed by Larry Bishop. (1 hr. 33 mins.; R) *Waverly.*

Michael Collins—In Neil Jordan's violent and beautiful dream of the perfect revolutionary leader, Collins, the founder of the Irish Republican Army, rushes into rooms, shouting, issuing orders, always in movement, a humanist-warrior who never

makes mistakes and kills without taking any pleasure in killing. Liam Neeson has the size and power to play a larger-than-life figure; he's aflame from the first scene to the last. *Michael Collins* is set in the climactic period of Ireland's struggle to free itself from Great Britain (1916-21). In Jordan's telling, the Irish people forge a national identity in spontaneous acts of violence—violence as creative passion. In a spirit of what can only be called gaiety, the irregulars fire-bomb police stations, and assassinate British intelligence agents at a fruit stand. The way Jordan tells it, Collins is a saint of violence, a warrior uncorrupted by war, who, at the end, sickened and exhausted by death, turns to peace—and is killed for his new pacifist longings. That it might be too late for such longings—that Collins might have unleashed something that cannot simply be turned off—is a complication Jordan does not want to take on. For all its gestures toward peace and reconciliation, *Michael Collins* is in the grip of an exasperating mystique—the idealization of violence as the solution to irrelevance, boredom, historical chagrin. (Denby; 10/28/96) (2 hrs. 12 mins.; R) *Village East; Beekman; Lincoln Square.*

Microcosmos—A hyper-realistic and erotic look at the world of insects. Narrated by Kristin Scott Thomas. (1 hr. 15 mins.; G) *Film Forum.*

The Mirror Has Two Faces—Barbra Streisand stars as a frumpy, middle-aged lonely heart who enters into a loveless marriage with an emotionally numb yet foxy Columbia professor (Jeff Bridges) with hopes of winning his heart. Directed by Streisand. (2 hrs. 6 mins.; PG-13) *Village Theatre VII; Chelsea; Murray Hill Cinemas; Ziegfeld; Gemini Twin; Orpheum; Lincoln Square; Pavilion/Windsor.*

Mother Night—Nick Nolte plays a U.S. spy in Hitler's Germany who, years later, is tried as a war criminal. Based on the novel by Kurt Vonnegut. Directed by Keith Gordon. (1 hr. 53 mins.; R) *Cinema I, II, Third Ave.; Pavilion/Windsor.*

Not Bad for a Girl—California psychologist Lisa Abramian directed this "analytic approach to the functions of music and gender deconstruction"—i.e., she talks to girl rock stars like Courtney Love and Babes in Toyland about things like sexism. (1 hr. 28 mins.; NR) *Cinema Village 12th St.*

Palookaville—Three lifelong friends combat their collective boredom, despair, and frustration by planning a heist. Directed by Alan Taylor. (1 hr. 32 mins.; R) *Carnegie Hall Cinema.*

Paris Was a Woman—Greta Schiller's documentary on the thriving intellectual scene of twenties Paris. (1 hr. 15 mins.; NR) *Quad Cinema.*

The Proprietor—Jeanne Moreau plays a French expatriate writer who suddenly finds herself in the

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company of former friends, lovers, and colleagues and begins to reassess her life. A Merchant Ivory film. (1 hr. 55 mins.; R) *Carnegie Hall Cinema*.

Ransom—Mel Gibson stars as Tom Mullen, a self-made New York millionaire at the peak of his career who is domineering, unpleasant—a big bad boy used to having his own way. Out in Queens, his underworld counterpart, a violent cop (Gary Sinise), hatches a scheme to snatch Tom's little boy and hold him for ransom. The movie has one effective sequence: Tom and his glamorous wife, Kate (Rene Russo), are doing a charity event at the Delacorte Fountain with their little boy (Brawley Nolte) in tow. They allow the boy to play with his kite a few feet away from them, they see him, and for an instant they take his eyes off him—and then he's gone. It's the ultimate fulfillment of New York paranoia, and it's chilling. But that's it. *Ransom* is monotonous and tiresome. What happened to director Ron Howard's steady calm, which was so admirable in *Apollo 13*? This movie isn't about a bank heist or a terrorist attack; it's about the kidnapping of a child, and one wants more repose and reflection, a greater intimacy. Howard won't stop moving the camera and cutting: The anguish of Tom and Kate as they try to figure out what to do with the ransom demands is so jaggedly shot and edited that the scenes never build to their proper pitch of human emotion. *Ransom* is not a stupidly amoral movie like *Sleepers*, but it lacks sensitivity. We get the unfortunate impression that Tom's moral victory is more important than getting his child back. (Denby; 11/11/96) (2 hrs. 1 min.; R) *Village East; 19th Street East; Murray Hill Cinemas; Embassy 1; Guild 50th Street; Sutton; 86th Street East; 84th Street Six; Pavilion/Windsor*.

Romeo and Juliet—Claire Danes and Leonardo DiCaprio star in Baz Luhrman's bold adaptation, which transposes the tragedy to modern times, text intact. With Paul Sorvino and Pete Postlethwaite. (1 hr. 53 mins.; PG-13) *Angelika Film Center; 34th Street East; Chelsea; Baronet/Coronet; National Twin; Orpheum; Lincoln Square; Brooklyn Heights; Pavilion/Windsor*.

The Secret Agent—An agent provocateur (Bob Hoskins) is sent to infiltrate a band of political dissidents in Victorian England with disastrous consequences. Based on the book by Joseph Conrad. Written and directed by Christopher Hampton. (1 hr. 34 mins.; R) *Waverly; Crown Gotham*.

★Secrets & Lies—At the center of Mike Leigh's great new comedy is a lovelorn mother with two illegitimate daughters. Cynthia (Brenda Blethyn), past 40, is a desperately sweet white woman who has never received much affection from anyone. She gave away her first daughter, conceived when Cynthia was 15, without looking at her, and has lived in a prison of suspicion with the other, Roxanne (Claire Rushbrook). The other wing of Cynthia's family is dominated by her heroically amiable brother, Maurice (Timothy Spall), a large and prosperous man who is one of the rare human beings genuinely pained by egotism and onerousness in other people. Into this noisy glen of magpies steps Cynthia's other daughter, an elegant, accomplished black woman named Hortense (Marianne Jean-Baptiste). Her adoptive parents have died, and despite her success and evident self-possession, she feels lost. Hortense presents herself to Cynthia, and the discomfort and confusion and anguish that follow are a comic harvest without rival in recent movies. Leigh can be bitter and funny at the same time; in this movie, he takes the supreme risk of mixing pathos and comedy, and he gets away with it. (Denby; 9/30/96) (2 hrs. 22 mins.; R) *Angelika Film Center; Eastside Playhouse; Lincoln Plaza Cinemas*.

Set It Off—Four African-American women from the L.A. projects turn, in desperation, to a life of crime. With Jada Pinkett, Queen Latifah, Kimberly Elise, and Blair Underwood. Directed by Blair Underwood. (2 hrs.; R) *Village Theatre VII; 19th Street East; 34th Street Showplace; Criterion Center; Orpheum; Lincoln Square; New Coliseum; Nova; Plaza Twin; Plaza*.

Shine—The incredibly moving true life story of David Helfgott, a prodigiously talented pianist who suffers a nervous breakdown, withdraws from the world, and finds salvation in love. Starring Geoffrey Rush, Noah Taylor, Armin Mueller-Stahl, and Lynn Redgrave. Directed by Scott Hicks. (1 hr. 45 mins.; PG-13) *Area theaters*.

★A Single Girl—Early on a gray Paris morning, Valerie (Virginie Ledoyen) meets her boyfriend, Remi (Benoit Magimel), at a café. She tells him that she is pregnant, and that she wants to have the baby. Remi struggles to find a response, at which point Valerie shrugs him off and walks out, striding across the street and around the corner, where she enters the side door of a four-star hotel and begins her first day of work. Valerie is a room-service waitress; her job requires her to enter rooms with a breakfast tray and wake people up, sometimes to interrupt their lovemaking, to invade their privacy—an act, we realize, that is really an invasion of her privacy. The movie is an experiment that works brilliantly, and it should make an international star out of Ledoyen. (Denby; 11/4/96) (1 hr. 30 mins.; NR) *Quad Cinema*.

fixing a New York murder trial and persuading a priest to lie; it also requires the assistance of "friendly" mafiosi and drug dealers—benevolent men who only want to help four unremarkable characters and who commit murder as a favor. At the beginning of the movie, we see the boys' early years in Hell's Kitchen—a series of hazy, affectionate memories. We're set up for a tale of innocence despoiled. The tone is very high-minded—yet Levinson is stuck. Without the rape and torture in the reformatory, he's got no movie, so he returns to the sadism over and over again. Is it possible to do rape scenes in good taste? Levinson tries awfully hard, but caught between sleaze and his better judgment, he turns out sickly, guilt-ridden exploitation. (Denby; 11/4/96) (2 hrs. 20 mins.; R) *Village Theatre VII; 34th Street Showplace; Chelsea; New York Twin; Orpheum; Lincoln Square; Metro Cinema; New Coliseum; Brooklyn Heights*.

Sling Blade—A mildly retarded young man—who, as a child, slew his mother with a sling blade when he caught her having sex—is released, against his will, from an insane asylum. With John Ritter, Dwight Yoakam, and Billy Bob Thornton, who wrote and directed. (2 hrs. 14 mins.; R) *Area theaters*.

Space Jam—A vehicle for NBA all-stars, including Michael Jordan, and the Warner Bros. stable of Looney Tunes characters. Directed by Joe Pytko. (1 hr. 30 mins.; PG) *Village Theatre VII; 19th Street East; 34th Street Showplace; Criterion Center; First & 62nd St. Cinema; Orpheum; Lincoln Square; New Coliseum; Nova; Olympia Cinemas; Pavilion/Windsor; Plaza Twin; Plaza*.

Surviving Picasso—Anthony Hopkins, playing the guy with the brush, has never seemed so happy or comfortable in his barrel-chested little frame, or so sexual. He falls for the young and beautiful Françoise Gilot (Natascha McElhone), an art student, and she becomes part of his orbit. This latest Merchant Ivory production is skillful and beautiful to look at, but there's an element of disingenuousness to it. Will Pablo turn into a nice guy? The movie is shocked that the artist is ruthless and dominating, a man who takes pleasure in manipulating other people, then turns playful as a child. No doubt it's all true, but so what? He's a bastard, but a very famous bastard, and apparently there are benefits—erotic, material, even spiritual—in being attached to him. In the movie, Gilot narrates, and by her own admission, Picasso made her into an adult. So there isn't much interest in the question "Will she leave him?" (Denby; 10/7/96) (2 hrs. 1 min.; R) *Paris Theater*.

Swingers—A comedy about a tight-knit group of would-be hipsters who immerse themselves in Los Angeles's "cocktail nation" scene. Directed by Doug Liman. (1 hr. 37 mins.; R) *Angelika Film Center; Cinema I, II, Third Ave.; 84th Street Six*.

Thinner—Robert John Burke stars as a man who cannot stop losing weight. Adapted from the novel by Stephen King. (1 hr. 32 mins.; R) *Embassy 2-4; 84th Street Six*.

Three Lives and Only One Death—Marcello Mastroianni stars in Raul Ruiz's surreal comedy about one man's multiple rich experiences. (2 hrs. 4 mins.; NR) *Lincoln Plaza Cinemas*.

★Trainspotting—Written by John Hodge, who adapted the cult novel by Irvine Welsh, and directed by Danny Boyle, the movie celebrates the days and nights of raffish pleasure of four deadbeat Edinburgh thugs. The hero, Renton (Ewan McGregor), may be a working-class squatter and a hooligan, but he's literate, he entertains us, and we want him to succeed. *Trainspotting* is far from a raw documentary, but it is precisely this evasion of realism that makes it so much fun. The boys shoot heroin and fall down in pleasure; they commit every imaginable crime against bourgeois property; they



Retrospective Dirty Work

Though Elia Kazan's 1956 *Baby Doll*—with Carroll Baker as a thumb-sucking child bride who prefers her crib to a bed—could have been relegated to the fifties cheese hall of fame, it holds up surprisingly well against Kazan's more adult takes on lust, sin, and redemption (*East of Eden*, *Splendor in the Grass*). Catch those and seventeen other gems at Film Forum's five-week Kazan retrospective, beginning this Friday. (See "Museums, Societies, Etc." for info.)

Sleepers—Barry Levinson's movie version of Lorenzo Carcaterra's notorious book is muffled and convoluted. When Carcaterra's "nonfiction memoir" came out last year, a number of reviewers smelled a fabrication, and a bad fabrication at that. Whether the story is literally true is not the point: as much as journalism, fiction needs to be "true" (although perhaps in different ways). The trouble with Carcaterra is that he's a lousy liar, and his faking can't be disguised. Transferred to the screen, *Sleepers* feels unconvincing in every frame. Four young boys, growing up in Hell's Kitchen in the sixties, get sent to reform school, where they are sexually abused by sadistic guards. Years later, the four young men, now in their twenties, carry out an elaborate scheme of revenge against their tormentors. The plan requires

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Cinema Village 12th St—22 E. 12th St. (924-3363) *Everything Relative*. Opening 11/22: *Not Bad for a Girl*.

Film Forum—209 W. Houston St. (727-8110) *Anna; Microcosmos*. (See also "Museums, Societies, Etc.")

Quad Cinema—34 W. 13th St. (255-8800) *A Single Girl; Beautiful Thing; Everything Relative; Paris Was a Woman*.

Screening Room—54 Varick St. (below Canal) (334-2100) *Basquiat; Trainspotting*.

Village East—189 Second Ave., at 12th St. (529-6799) *Big Night; Michael Collins; Ransom; The English Patient; The Long Kiss Goodnight*.

Village Theatre VII—66 Third Ave., at 11th St. (982-0400) *Set It Off; Sleepers; Space Jam; The Ghost and the Darkness; The Mirror Has Two Faces; Trees Lounge*.

Waverly—323 Sixth Ave., at W. 3rd St. (505-CINE#603) *The Secret Agent; Mad Dog Time*.

14th-41st Streets

19th Street East—890 Broadway, at 19th St. (260-8000) *Ransom; Set It Off; Space Jam; The Long Kiss Goodnight*.

23rd Street West Triplex—333 W. 23rd St. (505-CINE#614) Closed for Renovations.

34th Street East—241 E. 34th St. (505-CINE#586) *Romeo and Juliet*.

34th Street Showplace—238 E. 34th St. (532-5544) *Set It Off; Sleepers; Space Jam*.

Chelsea—260 W. 23rd St. (505-CINE#597) *High School High; Romeo and Juliet; Sleepers; The English Patient; The Mirror Has Two Faces; Vertigo*.

Murray Hill Cinemas—160 E. 34th St. (689-6548) *Ransom; The Mirror Has Two Faces*.

42nd-60th Streets

59th Street East—239 E. 59th St. (505-CINE#615) *Love Is All There Is*.

Angelika 57—225 W. 57th St. (586-1900) (See also "Museums, Societies, Etc.")

Astor Plaza—44th St. bet. Broadway and Eighth Ave. (869-8340) *The Ghost and the Darkness*.

Baronet/Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *Romeo and Juliet; The Chamber*.

Carnegie Hall Cinema—887 Seventh Ave., bet. 56th and 57th Sts. (505-CINE#593) *Palookaville; The Proprietor*.

Cinema 3—2 W. 59th St. (505-CINE#596) *Jude*.

Cinema I, II, Third Ave.—1001 Third Ave., at 60th St. (753-6022) *Mother Night; Swingers; The Long Kiss Goodnight*.

Criterion Center—1514 Broadway, bet. 44th and 45th Sts. (354-0900) *Space Jam; Set It Off*.

Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (759-2262) *The Secret Agent*.

Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (755-3020) *Secrets & Lies*.

Embassy 1—1560 Broadway, bet. 46th and 47th Sts. (302-0494) *Ransom*.

Embassy 2-4—701 Seventh Ave., bet. 47th and 48th Sts. (730-7262) *First Wives Club; High School High; Thinner*.

Guild 50th Street—33 W. 50th St. (757-2406) *Ransom*.

Manhattan Twin—220 E. 59th St. (505-CINE#590) *Tin Cup; Jack*.

National Twin—1500 Broadway, bet. 43rd and 44th Sts. (505-CINE#589) *Romeo and Juliet; The Chamber*.

Paris Theater—4 W. 58th St. (980-5656) *Surviving Picasso*.

State—1540 Broadway (391-2900) *Hype!; Mad Dog Time; Sleepers; The Long Kiss Goodnight*.

Sutton—205 E. 57th St. (759-1411) *Ransom*.

Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *A Time to Kill; A Very Brady Sequel; Independence Day; The Fan; The Spitfire Grill; Tin Cup; Two Days in the Valley*.

Ziegfeld—141 W. 54th St. (505-CINE#602) *The Mirror Has Two Faces*.

61st Street and Above, East Side

68th Street Playhouse—1164 Third Ave., at 68th St. (734-0302) *Breathing Room*.

86th Street—125 E. 86th St. (505-CINE#604) *Bad Moon; Fly Away Home; The Chamber*.

86th Street East—210 E. 86th St. (249-1144) *Ransom*.

Beekman—1254 Second Ave., bet. 65th and 66th Sts. (505-CINE#606) *Michael Collins*.

First & 62nd St. Cinema—400 E. 62nd St. (505-CINE#957) *Big Night; Larger Than Life; Space Jam; The Ghost and the Darkness*.

Gemini Twin—1210 Second Ave., at 64th St. (832-1670) *Emma; Fly Away Home; The Mirror Has Two Faces*.

New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (744-7339) *Sleepers; The English Patient*.

Orpheum—1538 Third Ave., at 86th St. (876-2400) *Romeo and Juliet; Set It Off; Sleepers; Space Jam; The Mirror Has Two Faces*.

Tower East—1230 Third Ave., bet. 71st and 72nd Sts. (879-1313) *First Wives Club*.

UA East—1629 First Ave., at 85th St. (249-5100) *First Wives Club*.

61st Street and Above, West Side

62nd and Broadway—1871 Broadway, at 62nd St. (505-CINE#864) *Jude*.

84th Street Six—2310 Broadway, at 84th St. (877-3600) *Get on the Bus; Ransom; Swingers; The Funeral; Thinner*.

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (757-2280) *Beautiful Thing; Big Night; Looking for Richard; Secrets & Lies; The Garden of the Finzi-Continis; Three Lives and Only One Death*.

Lincoln Square—1992 Broadway, at 68th St. (336-5000) *Breaking the Waves; Michael Collins; Romeo and Juliet; Set It Off; Sleepers; Space Jam; The English Patient; The Long Kiss Goodnight; The Mirror Has Two Faces*.

Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (505-CINE#609) *The Ghost and the Darkness; Sleepers*.

New Coliseum—701 W. 181st St. (740-1545) *High School High; Set It Off; Sleepers; Space Jam*.

Nova—3589 Broadway, bet. 147th and 148th Sts. (862-5728) *High School High; Set It Off; Space Jam*.

Olympia Cinemas—2770 Broadway, bet. 106th and 107th Sts. (505-CINE#613) *Space Jam*.

Regency—1987 Broadway, bet. 67th and 68th Sts. (505-CINE#585) *Twelfth Night*.

Bronx

Area Code 718

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (320-3020) *Get on the Bus; High School High; Ransom; Set It Off; Sleepers; Space Jam; The Associate; The Long Kiss Goodnight; The Mirror Has Two Faces; Thinner*.

Concourse Plaza—214 E. 161st St. (588-8800) *High School High; Ransom; Set It Off; Space Jam; The Long Kiss Goodnight; Thinner*.

Riverdale—5683 Riverdale Ave., at 259th St. (884-9514) *Space Jam; The Mirror Has Two Faces*.

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (409-9037) *High School High; Larger Than Life; Ransom; Set It Off; Sleepers; Space Jam; The Long Kiss Goodnight; The Mirror Has Two Faces; Thinner*.

Brooklyn

Area Code 718

Alpine—6817 Fifth Ave., at 69th St. (777-FILM#580) *Michael Collins; Space Jam; The Mirror Has Two Faces; Thinner*.

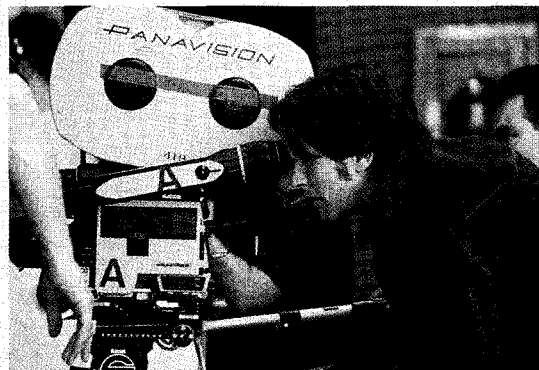
Brooklyn Heights—70 Henry St. (596-7070) *Sleepers; Romeo and Juliet*.

Canarsie—9310 Ave. L, at E. 93rd St. (251-0700) *Set It Off; Sleepers; Space Jam*.

Cobble Hill—265 Court St. (596-9113) *Big Night; Fly Away Home; Ransom; Secrets & Lies; Space Jam; The Mirror Has Two Faces*.

Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *Fly Away Home; High School High; Ransom; Set It Off; Sleepers; The Long Kiss Goodnight*.

Kenmore—Church Ave. nr. Flatbush Ave. (777-FILM#576) *High School High; Ransom; Set It Off; Space Jam*.

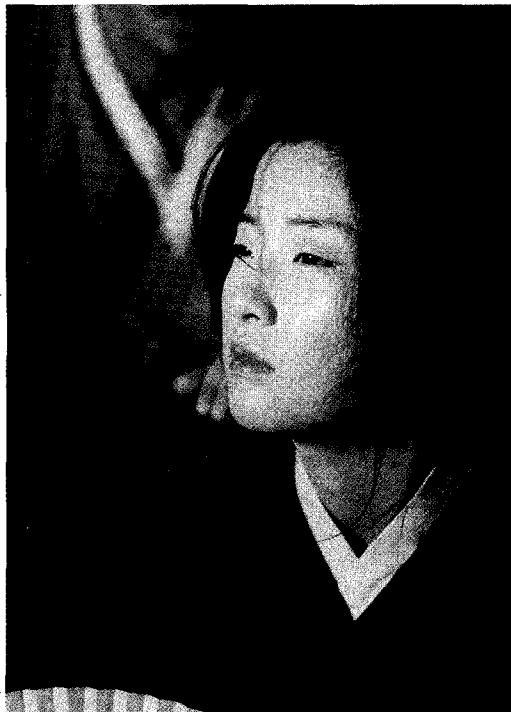


Talent Mighty Emilio

In 1968, his father, to much acclaim, played a tormented young Vietnam veteran who comes home to a defiantly chipper, mad-deningly ignorant family in *The Subject Was Roses*. Nearly 30 years later, Martin Sheen's son Emilio Estevez—best known, of late, for stultifying kiddie fare like the *Mighty Ducks* franchise—plays exactly the same role, to surprising effect, in *The War at Home* (opening November 22), which he also directed. "About four years ago, my father told me about this extraordinary play called *Homefront*," recalls Estevez, who promptly bought himself a copy. "I was stunned by the dialogue. It was exquisite." He pauses, then adds dryly, "Movies like *Mighty Ducks* don't exactly allow you to examine the interior life of a character." Estevez hooked himself up with the playwright, James Duff, persuaded him to write the adaptation, and then cast Sheen as—surprise!—the belligerent father. After a fruitless, three-year search for investors, Estevez agreed to do yet another *Ducks* sequel—for free—if Disney would ante up. "I wanted to do this movie for myself," says Estevez, "because I really felt like I was in artistic free fall. And I wanted to get my dad back on track—because for the past fifteen years he's been doing shit." Estevez (who otherwise speaks gushingly of his activist dad as a "righteous and saintly man—I idolize him") also recruited a military adviser who had trained Sheen for *Apocalypse Now*. "One day, he pulled me aside," says Estevez, "and he's like, 'Whatever you're doing, just stay with it.'" Perhaps no one is as surprised at how his modest, unobtrusive direction brilliantly illuminates the coarse, common brutality of the American nuclear family as Estevez himself. "I know my track record, and it's not one that would make you think . . ." He laughs. "Well, no one expects great things from me." Until now, anyway.

MAUREEN CALLAHAN

Photograph by Van Redin/Touchstone Pictures.



One-Shot Made in Korea

Korean cinema may not yet have the hipster cachet of other Asian fare, but it's doubtless only a matter of time, what with the Museum of Modern Art's hosting the first major U.S. series devoted to that nation's most influential directors. Among the masterworks on view: Im Kwon-Taek's 1993 'Sopyonje' (above), Korea's highest-grossing film of all time. (See "Museums, Societies, Etc." for info.)

Kent Triplex—Coney Island Ave. at Ave. H (338-3371) *Big Night*; *Set It Off*; *Space Jam*.

Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) *Set It Off*; *Space Jam*.

Kingsway—Kings Hwy. at Coney Island Ave. (777-FILM#577) *Fly Away Home*; *High School High*; *Ransom*; *Romeo and Juliet*; *The Mirror Has Two Faces*.

Marboro—6817 Bay Pkwy., at 69th St. (232-4000) *Ransom*; *Romeo and Juliet*; *Space Jam*; *The Mirror Has Two Faces*.

Pavilion/Windsor—188 Prospect Park West, Brooklyn (369-0838) *Mother Night*; *Ransom*; *Romeo and Juliet*; *Space Jam*; *The Mirror Has Two Faces*.

Plaza Twin—314 Flatbush Ave., nr. Eighth Ave. (636-0170) *Set It Off*; *Space Jam*.

Ridgewood—55-27 Myrtle Ave., at Putnam Ave. (821-5993) *High School High*; *Ransom*; *Set It Off*; *Sleepers*; *Space Jam*.

The Movies at Sheephead Bay—Knapp St. and Harkness Ave., off Belt Pkwy. (615-1700) *First Wives Club*; *High School High*; *Ransom*; *Romeo and Juliet*; *Sleepers*; *Space Jam*; *The Mirror Has Two Faces*.

Queens

Area Code 718

Astoria—28-60 Steinway St. (726-1279) *High School High*; *Ransom*; *Romeo and Juliet*; *Set It Off*; *Space Jam*; *The Mirror Has Two Faces*.

Bay Terrace—211-01 26th Ave. and Bell Blvd., Bayside (428-4040) *Michael Collins*; *Ransom*; *Sleepers*; *Space Jam*.

Cinema 5—183-15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) *First Wives Club*; *Set It Off*; *Space Jam*.

Cinemart—106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (261-2244) *Big Night*; *First Wives Club*; *Fly Away Home*.

Continental—70-20 Austin St., Forest Hills (544-1020) *Michael Collins*; *Secrets & Lies*; *Sleepers*.

Crossbay—94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (848-1738) *Set It Off*; *Ransom*.

Crossbay II—92-10 Rockaway Blvd., at 93rd St., Ozone Park (641-5330) *High School High*; *Larger Than Life*; *Romeo and Juliet*; *Sleepers*; *Space Jam*; *The Ghost and the Darkness*; *The Mirror Has Two Faces*; *Thinner*.

Elmwood—57-02 Hoffman Dr., Elmhurst (429-4770) *First Wives Club*; *High School High*; *Set It Off*; *The Ghost and the Darkness*; *Thinner*.

Forest Hills—107-16 Continental Ave., at Queens Blvd. (261-7866) *The Mirror Has Two Faces*.

Fresh Meadows—190-02 Horace Harding Blvd., at 190th St. (777-FILM#619) *High School High*; *Ransom*; *Romeo and Juliet*; *The Mirror Has Two Faces*.

Jackson Triplex—82nd St. at Roosevelt Ave. (478-6777) *Ransom*; *Set It Off*; *Space Jam*.

Midway—108-22 Queens Blvd., at 71st Ave., Forest Hills (261-8572) *Larger Than Life*; *Romeo and Juliet*; *Space Jam*; *The Long Kiss Goodnight*.

The Movies at Bayside—38-39 Bell Blvd., at 39th Ave. (225-7711) *First Wives Club*; *Romeo and Juliet*; *The Mirror Has Two Faces*.

Movieworld—242-02 61st Ave., off Exit 31, Douglaston (423-7200) *High School High*; *Larger Than Life*; *Ransom*; *Romeo and Juliet*; *Sleepers*; *Space Jam*; *The Mirror Has Two Faces*.

North Shore Towers—27-10 Grand Central Pkwy., Floral Park (229-7702) *Big Night*; *The Associate*; *To Gillian on Her 37th Birthday*.

Plaza—103-14 Roosevelt Ave., at 103rd St., Corona (639-0012) *Space Jam*; *Set It Off*.

Quartet—160-06 Northern Blvd., at 160th St., Flushing (359-6777) *Ransom*; *Set It Off*; *Space Jam*.

Trylon—98-81 Queens Blvd., at 66th Ave., Forest Hills (459-8944) *Ransom*.

Staten Island

Area Code 718

Atrium—680 Arthur Kill Road, nr. Richmond Ave., Eltingville (317-8300) *Fly Away Home*; *Ransom*; *Sleepers*; *Space Jam*; *The Mirror Has Two Faces*.

Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (351-0805) *Ransom*; *Romeo and Juliet*; *Sleepers*; *Space Jam*.

The Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (983-9600) *First Wives Club*; *Fly Away Home*; *High School High*; *Larger Than Life*; *Ransom*; *Romeo and Juliet*; *Set It Off*; *Sleepers*; *Space Jam*; *The Mirror Has Two Faces*; *Thinner*.

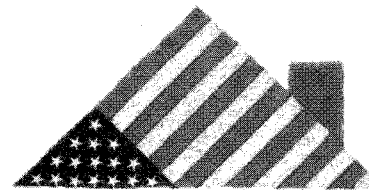
Museums, Societies, Etc.

American Museum of the Moving Image—"Ida Lupino." 11/23: *The Bigamist* (1953), *Roadhouse* (1948), and *What Beckoning Ghost?* (1961). 11/24: *Private Hell* 36 (1954), *They Drive by Night* (1940), and *The Last of the Sommervilles* (1961). 3601 36th St., Astoria, Queens (entrance on 35th Ave.; 718-784-0077); \$7.

Angelika 57—11/13-11/26: "The 13th Israel Film Festival." Call for program info. 225 W. 57th St. (586-1900); \$8.

Anthology Film Archives—11/18-11/21: *Pulp Fiction* (1994). 11/19: *Rocco and His Brothers* (1960). 11/20: *Wings of Desire* (1987). "Jacques Rivette."

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Giving U.S. Savings Bonds also passes an important lesson on to the future generation. Bonds can teach our children how to save, how interest grows and how a small investment can help make their dreams come true.

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So share the tradition of U.S. Savings Bonds. They're the gift that gives back more than you've given.



A public service of this magazine

MOVIES

11/18-11/24: *Up/Down/Fragile* (1995). 11/23 and 11/24: *Celine and Julie Go Boating: Phantom Ladies Over Paris* (1974). 11/21-11/24: U.S. premiere of Bob Levis's *Gold* (1972). "Raymond Depardon Film Series." 11/22: *Ten Minutes of Silence for John Lennon* (1980) and *Reporters* (1980). 11/23: *Contacts* (1990), *Tibesti Too* (1976), and *Les Années Declic* (1985). 11/24: *New York, NY* (1986), *Empty Quarter* (1985), *Montage* (1994), and *Delits Flagrants (Caught in the Act)* (1994). 11/22-11/24: *Saturday Night Fever* (1978). 32 Second Ave., at 2nd St. (505-5181); \$7.

A Different Light—11/24: *Gigi* (1958). 151 W. 19th St. (989-4850); free.

Donnell Media Center—11/20: *His Girl Friday* (1940). 20 W. 53rd St. (621-0619); free.

Film Forum—11/22-12/26: "Kazan." 11/22-11/26: *Baby Doll* (1956). Through 12/9: "The Silent City: New York in the Movies, 1898-1929." 11/18: *Sally, Irene, and Mary* (1925) and *Lights of Old Broadway* (1925). 11/25: *Lonesome* (1929) and "NYC Treasures From the Library of Congress" (1898-1906). Through 11/21: "The Unordinary Madness of Marco Ferreri." 11/19 and 11/20: *Don't Touch the White Woman!* (1974). 11/21: *The Last Woman* (1976). 209 W. Houston St. (727-8110); \$8.

Film Society of Lincoln Center—(The Walter Reade Theater)—"The Centennial of Arab Cinema." 11/20: *Fertile Memory* (1980). 11/20 and 11/21: *The Greedy Ones* (1991). 11/21: *The Black Market* (1946). 11/22: *The Triumph of Youth* (1941). 11/22 and 11/23: *Navigators of the Desert* (1984). 11/23 and 11/24: *Little Wars* (1981) and *City Dreams* (1983). *A Touch of Fear* (1969) and *The Extras* (1993). 11/24: *The Sin* (1965). "Independents Night!" 11/21: *Shooting Lily* (1996). 65 W. 65th St., plaza level. (875-5600); \$8.

French Institute—11/18: *Un taxi por Tobrouk* (1961) and *Sky Riders* (1976). 11/19: *Le Passage du Rhin* (1960) and *Die Blechtrommel* (1979). Florence Gould Hall, 55 E. 59th St. (355-6160); \$7, seniors \$5.50.

Japan Society—"New Films From Japan 1996." 11/23: *The Ugly Gaijin Brothers' Real Tour of Tokyo* (1996) and *Sleepy Heads* (1996). 333 E. 47th St. (752-3015); \$7.50.

Knitting Factory—11/23: Jane Campion's *Two Friends*. 74 Leonard St. (219-3006); \$6.

Museum of Modern Art—"Melville: The French Connection." 11/18: *The Best Years of Our Lives* (1946). 11/18 and 11/19: *The Asphalt Jungle* (1950). "A Miscellany of Artists." 11/19: *The Passion of Joan of Arc* (1928) and *A Personal Essay on Cinema in Korea* (1995). 11/22 and 11/23: "Four by Peter Greenaway" and *Strong Medicine* (1979). 11/22 and 11/24: *The Trial of the Tilted Arc* (1985). 11/24: "Three by Hollis Frampton." Beginning 11/21: "Three Korean Master Filmmakers." 11/21 and 11/23: *Daughters of the Pharmacist Kim* (1964) and *My Mother's Tenant* (1961). 11/21 and 11/24: *Soponje* (1993). 11/22: *Eunuch* (1968) and *Daughter of the Flame* (1983). 11/22 and 11/24: *The Aimless Bullet* (1961). 11 W. 53rd St. (708-9480); \$8.

Museum of Television & Radio—Through 12/8: "The Return of the Man in the Porkpie Hat: Buster Keaton on Television, 1949-1966." Through 1/5: "All Shook Up: Elvis Presley on Television." 25 W. 52nd St. (621-6710); \$6.

New School for Social Research—11/21-11/23: "The New York Expo of Short Film and Video." Call for program info. 66 W. 12th St. (229-5488); \$6.

New York Lesbian and Gay Film Festival—Through 11/24 at NYU Cantor Film Center (36 E. 8th St.); Knitting Factory (74 Leonard St.); and Victoria 5 Theatre (235 W. 125th St.). For info and complete schedule, call 501-2309; \$7.50.

Symphony Space—"The Best Films of Our Lives, Part III." 11/19: *Rebecca* (1940) and *The Piano* (1993). 11/26: *The Pawnbroker* (1965) and *Europa, Europa* (1991). 2537 Broadway, at 95th St. (864-5400); \$8.

Whitney Museum of American Art—"No Wave Cinema: 1978-87." 11/20-11/24: *Empty Suitcases* (1980) and *Liberty's Booty* (1980). 11/20 and 11/22-11/24: *I'll Be Your Mirror* (1950). 11/21: "Recent Slide and Audio Works by Nan Goldin." 945 Madison Ave., at 75th St. (717-0723); \$8.

art

Mackintosh... Darrel Ellis... Joseph Marioni

Openings

This year's **ARTWALK NY** takes place Saturday, November 23; the day-long event, which features a free slide lecture, tours of 60 artists' studios, and a gala auction, benefits the service programs of the Coalition for the Homeless. For ticket prices, reservations, and other information, call Carol Sumkin at 964-5900, ext. 113.

Galleries

Solos

Madison Avenue and Vicinity

Ronald Bladen—A retrospective of drawings and sculptural models by this artist (1918-1988) who made his name as a sculptor during the Minimalist movement of the sixties, but began his career as a painter in the mid-forties; through 12/21. Sculpture Center, 167 E. 69th St. (879-3500).

Jörg Immendorff—"The Rake's Progress," a series of paintings begun by the artist in 1994 following a commission to design the sets for the Igor Stravinsky opera in Salzburg, in which he depicts himself as William Hogarth's parody of John Bunyan's exemplary Christian; through 1/11. Werner, 21 E. 67th St. (988-1623).

Henri Matisse—A survey of the artist's drawings; through 12/7. C & M Arts, 45 E. 78th St. (861-0020).

José Clemente Orozco—A selection of paintings, drawings, and prints by the Mexican muralist; 11/21-12/21. Martin, 23 E. 73rd St. (288-2213).

57th Street Area

Joe Andoe—Recent paintings that distill landscapes to their essence; through 12/14. Helman, 20 W. 57th St. (245-2888).

Romare Bearden—Collages, watercolors, oil paintings, and prints, many of which have not been previously exhibited; through 12/7. ACA, 41 E. 57th St. (644-8300).

Chuck Close—A selection of large-scale prints, personal photographs, memorabilia, reviews, articles, and exhibition catalogues; through 1/6. Archives of American Art, 1285 Sixth Ave. (399-5015), Mon.-Fri. 9:30-5.

Robert Cottingham—*American Alphabet*, a painting composed of 26 panels each of which depicts a letter in the alphabet as drawn from the architectural detail and signage of downtowns through the United States; 11/21-1/4. Forum, 745 Fifth Ave. (355-4545).

Eric Fischl—New paintings whose somber images of statues and figures in the interiors of Baroque churches were inspired by the artist's trip to Rome last year following the death of his father; through 12/26. Boone, 745 Fifth Ave. (752-2929).

Andy Goldsworthy—Drawings, photographs, and installations that evoke winter and cold, among them a series of "snowball" drawings paired with photographs in order to show the site from which he gathered the snow; through 1/4. Galerie Le-

long, 20 W. 57th St. (315-0470).

Luke Gray—Recent abstract paintings whose swirling brushstrokes suggest phenomenological effects; through 12/7. Snyder, 20 W. 57th St. (262-1160).

Hans Hofmann—A selection of the artist's later abstract paintings, watercolors, and drawings; through 12/7. Emmerich, 41 E. 57th St. (752-1024).

Ellsworth Kelly—A survey of the minimalist's prints from the past thirty years; through 12/7. Sheehan, 20 W. 57th St. (888-4220).

Man Ray—Drawings, collages, cliché-verres, paintings, photographs, and other works made by the artist in his studio on rue Férou in Paris, where he lived and worked from 1951 until his death in 1976; through 1/4. Zabriskie, 41 E. 57th St. (752-1223).

Reginald Marsh—Paintings, drawings, and prints chronicling New York of the thirties and forties; through 12/28. Moore, 724 Fifth Ave. (688-5951).

Ron Nagle/Adrian Saxe—Recent ceramic works by both; through 12/7. Clark, 24 W. 57th St. (246-2205).

Arnaldo Roche—New paintings; through 12/21. Adams, 41 W. 57th St. (644-5665).

Susana Solano—Recent large-scale steel sculptures by a Spanish artist; through 1/14. McKee, 745 Fifth Ave. (688-5951).

Gwenn Thomas—*Pencil Rug*, a work that consists of hundreds of pencil fragments laid on the floor, and *Brush*, a cast-caramel sculpture; through 12/7. Littlejohn Contemporary, 41 E. 57th St. (980-2323).

Zao Wou-Ki—An exhibition of the artist's abstract ink paintings from 1982 to the present, honoring his friendship with the art dealer Pierre Matisse; through 1/20. Krugier, 41 E. 57th St. (755-7288).

SoHo and TriBeCa

Ida Applebroog—A new series of "White" paintings of large white images and freestanding canvases from her "Marginalia" series that depict disquieting interactions between individuals; through 12/7. Feldman, 31 Mercer St. (226-3232).

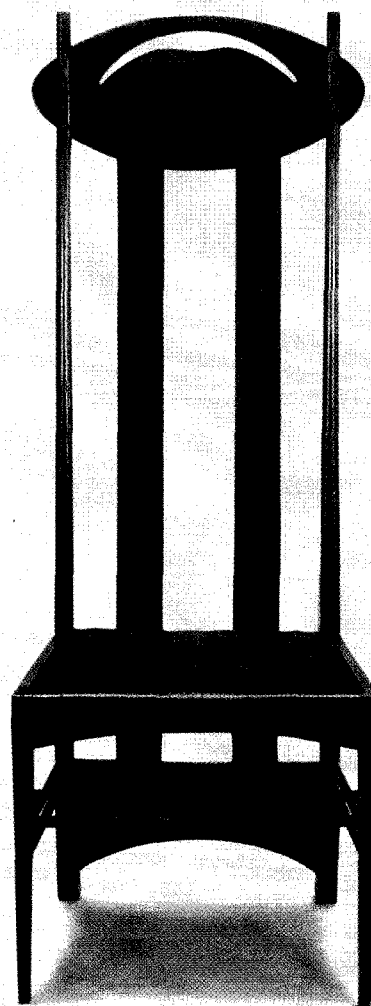
Phyllis Baldino—A project titled *In the Present* that

Retrospective It's All in the Chair

Of all of Charles Rennie Mackintosh's achievements as an architect and designer—exhaustively analyzed in the retrospective of his work opening this week at the Metropolitan Museum of Art—none embody his vision better than his chairs. A perfect example is his *High-Backed Chair* (right), designed in 1898-99 for the re-decoration of a Glasgow tea room.

The chair's daringly elongated verticals, set within a rectilinear composition, encapsulate his interpretation of the Art Nouveau style; they also anticipate the minimalism of Modernist design. Even more daring—for its time—was Mackintosh's use of an abstracted form, the pierced oval decoration joining the chair's four back stiles. In the catalogue, this is read, alternately, as a symbol for the "artist" (for its palette-like shape), an all-seeing eye, or a human head (atop the chair's androgynous body). Such interpretations, coupled with the chair's intensely human qualities, suggest it represented Mackintosh himself.

EDITH NEWHALL



Ground Rules:

Galleries are generally open Tues. through Sat., from between 10 and 11 to between 5 and 6.

Photograph courtesy of the Metropolitan Museum of Art.

NOVEMBER 25, 1996 NEW YORK 93

explores the concept of present time and consists of two video projections and fifteen objects; through 12/21. Wittels, 48 Greene St. (219-2211).

Willie Birch—New papier-mâché and mixed-media sculptures that transform ordinary objects, such as a gnarled walking stick or a sitting stool, into mnemonics of African-American experience; through 12/21. Ross, 568 Broadway (343-2161).

Alighiero E. Boetti/Kim MacConnel—Works made between 1973 and 1994, including tapestry pieces and works on paper/Paintings and photographs inspired by the artist's trips to India. Through 12/21. Solomon, 172 Mercer St. (941-5777).

Deborah Butterfield—Recent life-size sculptures of horses in unique bronze or found metal; through 1/18. Thorp, 103 Prince St. (431-6880).

Robert Colescott—Paintings on paper and large-scale charcoal drawings on the theme of racial and sexual stereotyping; through 1/4. Kind, 136 Greene St. (925-1200).

William Cotton/Michael Joseph—Two large-scale paintings that combine images from advertising/An installation in which the artist transforms himself into an "average-size" man through the use of custom-made clothes, shoes, prosthetic devices, and furniture. Through 12/28. Silverstein, 476 Broome St. (226-0640).

Peter Doig—New works; through 12/14. Gavin Brown's Enterprise, 100 Sixth Ave. (431-1512), Wed.-Sat. 12-7.

Nicole Eisenman—New paintings, wall drawings, and sculptural objects by this artist who is known for her gigantic murals of figures in frenzied scenes; through 1/11. Tilton, 49 Greene St. (941-1775).

Rochelle Feinstein/Chakala Booker—Paintings that destroy and remake the grid through the addition of tourist napkins, her jeans, photocopies of crocheted blankets, and other materials/Sculptures constructed from discarded car tires. Through 12/7. Protetch, 560 Broadway (966-5454).

Julian Hutton—Paintings whose abstracted organic forms suggest trees, rocks, clouds, and other elements of landscape painting; through 12/21. Harris, 524 Broadway (941-9895).

Robert Heckes/Maciej Wisniewski—Paintings on and constructed from the backs of playing cards/A slot machine of Internet sites in which the address designations (com, edu, mil, gov, net, etc.) can line up. Through 12/21. Postmasters, 80 Greene St. (941-5711).

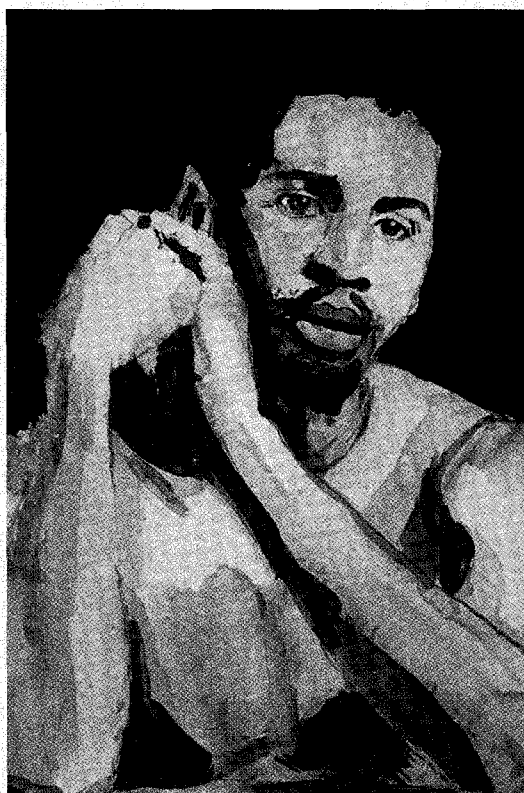
Elinore Hollingshead—Paintings that weave together printed text, images of landscape and still life, photographs, and collage; through 12/21. Moore, 594 Broadway (343-7016).

Amy Jenkins—Video installations that explore childhood notions of sexuality; through 12/21. Kustera, 41 Wooster St. (965-1527).

Michael Lucero/Martin Mull—Recent ceramic sculptures that unite glazed and fired clay with discarded objects and ceramic-vessel forms, by this artist whose work is the subject of a retrospective at the American Craft Museum (see "Museums")/New watercolors. Through 12/21. Beitzel, 102 Prince St. (219-2863).

Joseph Marioni—Monochromatic paintings that use color to elicit visual intimacy and emotional immediacy; through 12/30. Blum, 99 Wooster St. (343-0441).

Gordon Matta-Clark—A survey of works from the artist's various projects completed before 1974, among them *Walls paper*, composed from photographs he took of the interiors of abandoned New York City buildings and reproduced on long



On View In the Name of the Father

In a sense, Darrel Ellis began his career with the discovery of his father's photographs—studio portraits, still lifes, and pictures of his wife and older children taken in Harlem and the South Bronx in the fifties. They became the DNA for Darrel's photo-based works, in which he re-photographed and manipulated his father's images. His short-lived identity quest—Ellis died of AIDS in 1992, at 33—continued in his self-portraits, paintings, and drawings based on photographs taken of himself by Peter Hujar, Robert Mapplethorpe, and others. At Art in General, 79 Walker Street; through January 25.



rolls of newsprint; through 12/14. Fung, 537 Broadway (334-6242).

Bruce Nauman—New video installations and bronze sculptures of hands and thumbs; through 12/14. At Sperone Westwater, 142 Greene St. (431-3685) and Castelli, 420 W. Broadway (431-5160).

Irving Pettin—A series of paintings titled "Paris is White" that were inspired by the river Seine in January; through 12/21. Kent, 67 Prince St. (966-4500).

Richard Pettibone—New paintings and sculptures, including appropriations of Mondrian, Duchamp, and other artists; through 12/21. Marcus, 578 Broadway (226-3200).

Sarah Rossiter—New color photographs, sculpture, and drawings; through 12/18. Erben, 476 Broome St. (966-5283).

Lucas Samaras—Polaroids from the artist's "Phototransformations" series created between 1973 and 1976, including works from his personal collection that have never been exhibited as well as museum and private loans; through 12/14. Pace Wildenstein, 142 Greene St. (431-9224).

Lara Schnittger—Sculptures, videos, and photographs by a Dutch artist; through 12/21. Kern, 558 Broadway (965-1706).

Jonathan Seliger—Paintings on canvas that is folded and glued to take the forms of recognizable objects; through 12/21. Bravin Post Lee, 80 Mercer St. (966-2676).

Richard Serra—New sculpture; through 12/14. Gagosian, 136 Wooster St. (228-2828).

William Steiger—Paintings that depict cast-iron bridges, towering structures, and dirigibles; through 12/14. Condeso/Lawler, 524 Broadway (219-1283).

Donald Sultan—Recent charcoal and conté drawings of billiard and beach balls, pomegranates, and buttons, and small-scale paintings of fruits and vegetables that explore the relationships between abstract space and recognizable forms; through 12/7. Kasmin, 74 Grand St. (219-3219).

Arie Van Selm—Paintings in which calligraphic outlines of human profiles are aligned against abstract backgrounds; through 12/7. M-13, 72 Greene St. (925-3007).

Anne Walsh/Miles Coolidge—A two-channel video work and large-scale color portraits of the artist and her brothers/Photographs of the interiors of elevators in various institutions in Los Angeles; through 12/14. Kaplan, 48 Greene St. (226-6131).

John Waters—Narrative works that celebrate the director's obsession with controlling the viewers' memories of his favorite films through his "re-direction" of them in mock-storyboard format; through 11/30. American Fine Arts Co., 22 Wooster St. (941-0401).

Leslie Wayne—Paintings whose built-up surfaces and colors serve as records of their making; through 12/21. Shainman, 560 Broadway (966-3866).

Andrea Zittel—Five versions of the the artist's latest invention, the *A-Z Escape Vehicle*; through 12/7. Rosen, 130 Prince St. (941-0203).

Other

Robert Garey—Neoclassical paintings that rework biblical stories; through 12/20. Curcio/Spector, 304 E. 5th St. (505-0409).

Gary Hill—Three new video-installation works; through 12/21. Gladstone, 515 W. 24th St. (206-9300).

Ellsworth Kelly—Seven new paintings on

Photograph courtesy of Art in General.

shaped canvases by this artist who is currently the subject of a retrospective at the Solomon R. Guggenheim Museum; through 1/19. Marks, 1018 Madison Ave. (861-9455).

Stephen Mueller—New paintings that whose diluted colors and shapes reflect the artist's interests in mysticism and music; through 12/9. Nosei, 530 W. 22nd St. (741-8695).

Group Shows

Madison Avenue and Vicinity

Americas Society—680 Park Ave. (249-8950). "New World Orders: Casta Painting and Colonial Latin America," an exhibition of eighteenth-century *casta* (caste) paintings that were produced chiefly in Mexico, Peru, and Ecuador, and illustrate the results of the intermingling of the three major racial groups that inhabited Spain's colonies in the New World—Indians, Spaniards, and African slaves; through 12/22.

CDS—76 E. 79th St. (772-9555). Works by first generation Latin American artists such as Torres-Garcia, Rivera, Vargas, others; through 1/31.

Graham—1014 Madison Ave. (535-5767). Portraits by Close, Katz, Warhol, others; through 12/21.

Hirschi & Adler—21 E. 70th St. (772-7237). American neoclassical sculpture, with works in marble by Calder, Di Suvero, Serra, and Smith; through 12/21.

Jordan-Volpe—958 Madison Ave. (570-9500). Nineteenth- and early-twentieth-century paintings from the Brooklyn Museum's collection; through 12/7.

Ubu—16 E. 78th St. (794-4444). "The Subverted Object," with works by artists continuing the Dadaist and Surrealist legacy, including Ray, Oppenheim, Westermann, others; through 1/4.

York—21 E. 65th St. (772-9155). Californian painting over the past century and a half, including works by Bierstadt, Nahl, Zorach; through 1/10.

57th Street Area

Equitable—787 Seventh Ave. (554-4818). Ten African-American women sculptors, including Cadet-Mora, Chase-Riboud, and Lewis; through 1/11.

Janis—110 W. 57th St. (586-0110). Painting and sculpture by twentieth-century masters including Brancusi, Leger, Mondrian, Pollock; through 12/21.

Mathes—41 E. 57th St. (752-5135). "Signs and Symbols," paintings and works on paper by Basquiat, Cornell, Johns, Twombly, others; through 12/21.

Urban Center—457 Madison Ave. (753-1722). "Portugal: Of Sea, Stone, and Cities," a survey of contemporary Portuguese architecture through documentation in models, drawings, and photographs of one project each by ten of Portugal's leading architects; through 12/7.

SoHo and TriBeCa

Art in General—79 Walker St. (219-0473). Works by Darrel Ellis in the sixth floor gallery, through 2/25; a distillery installation by Dan Mihaliamu, through 1/1.

Artists Space—38 Greene St. (966-1434). Works by ten artists living with HIV/AIDS and two PWAs who have died; through 12/4.

Golden—39 Wooster St. (274-0080). How the Information Age makes us question identity, with works by Ebeling, Green, Sherman, others; through 12/21.

Shapolsky—99 Spring St. (334-9755). Paintings by Abstract Expressionist Ernest Briggs and Dutch artist Erik van der Grijn, with sculpture by Clement Meadmore; through 1/4.

Stark—113 Crosby St. (925-4484). Works using projected images; through 12/21.

Swiss Institute—495 Broadway (925-2035). Works by contemporary Native American artists, including Amiotte, Michelson, Rickard, others; through 12/14.

Thread Waxing Space—476 Broadway (966-9520). Installations by Herrera and Preiss, and playful art by several dozen artists; through 12/21.

Other

New York Studio School—8 W. 8th St. (673-6466). Paintings by faculty artists, including Lees, Nickson, Robb, others; through 12/16.

Rotunda—33 Clinton St. ((718) 875-3502). Works by Brooklyn-affiliated artists, including Galbis, Hill, Mendelsohn, others; through 1/4.

Photography

Diane Arbus—Vintage and estate prints; through 1/4. Miller, 41 E. 57th St. (980-5454).

Petah Coyne—Best known for her wax sculptures, Coyne here shows images taken in Japan and Mexico, plus at a New York street fair; through 12/28. Miller, 138 Spring St. (226-1220).

Lynn Davis—Images taken in Syria, Jordan, Turkey and Yemen; through 1/4. Houk Friedman, 851 Madison Ave. (628-5300).

Lynn Geesaman—560 Broadway (343-1255). Landscapes taken in the south of France, southern California, and the southeastern U.S.; through 1/11.

Gibson—568 Broadway (925-1197). Works by photographers and artists experimenting with the medium, including Adams, Rauschenberg, Wegman, others; through 1/4.

ICP—1130 Fifth Avenue (860-1777). Works by Clarence White's students, including Bourke-White, Lange, Gilpin, others; photographs of Hong Kong by Masahiko Yamashita; through 1/12.

ICP Midtown—1133 Sixth Avenue (768-4682). Road trips chronicled by Linda McCartney, Liverpool photographed by Tom Wood; photographs by Adams, Michals, Siskind, others, celebrating the twenty-fifth anniversary of the Light Gallery; through 2/9.

Klagsbrun—80 Mercer St. (925-5157). Women photographers of the last quarter century, including works by Edelson, Mori, Wilke, others; through 12/7.

Fawn Potash—Photographs of old books and magazines; through 1/18. Gallery 292, 120 Wooster St. (431-0292).

Sam Samore—Staged black-and-white photographs of actors in scenarios with no fixed narratives; through 12/7. Nordanstad, 289 Hudson St. (627-6628).

Margaret Watkins—Still life compositions, portraits, nude studies, landscapes and commercial works; through 1/4. Mann, 42 E. 76th St. (570-1223).

Wooster Gardens—558 Broadway (941-5480). Photographs from present-day Vietnam, and of New York by Vera Lutter; through 12/28.

WoWe—Portraits from 1984 to the present, including photographs of Haring, Pei, and Sontag; through 12/21. Engelhorn, 470 Broome St. (966-6882).

Museums

Alternative Museum—"The Luminous Image: An Exhibition of Illuminated Photography." Works by 21 photographers, among them Dennis Adams, James Casebere, Alfredo Jaar, Doug & Mike Starn, and Ted Victoria; through 1/4. 594 Broadway (966-4444), Tues.-Sat. 11-6, contribution suggested.

American Craft Museum—"Michael Lucero: Sculpture 1976-1995." A survey of the artist's whimsical sculptures, many of which combine ceramic elements with found objects; through 2/16. 40 W. 53rd St. (956-3535); Tues. 10-8, Wed.-Sun. 10-5; \$5, \$2.50 seniors and students.

American Museum of Natural History—"Leonardo's Codex Leicester: A Masterpiece of Science." On loan from William H. Gates III, the only manuscript by Leonard da Vinci still in private hands combines drawings and text to explain the whole of nature; through 1/1. . . . "Okavango: Africa's Last Eden." Large-format color photographs taken in the Okavango Delta of Botswana, Africa, by wildlife photographer Frans Lanting; through 1/5. . . . "Purposeful Traveler: Titian Ramsay Peale (1799-1885)." Paintings, illustrations, photographs, and memorabilia by and about the nineteenth-century artist/naturalist Titian Ramsay Peale, the youngest son of the Philadelphia painter

Charles Willson Peale; through 2/28. Central Park West at 79th St. (769-5100); Sun.-Thurs. 10-5:45, Fri. and Sat. 10-8:45; \$7 suggested contribution, \$5 students and seniors, \$4 children.

Asia Society—"Contemporary Art in Asia: Traditions/Tensions." A survey of works by contemporary artists from India, Indonesia, the Philippines, South Korea, and Thailand organized by the Asia Society and presented simultaneously at the Queens Museum of Art and the Grey Art Gallery & Study Center; through 1/5. . . . "The Grand Tour: Photographs by Guy Weill"; through 1/26. 725 Park Ave. (288-6400), Tues., Wed., Fri. and Sat. 11-8, Sun. 12-5; \$3, \$1 students and seniors, free Thurs. 6-8.

Bard Graduate Center for Studies in the Decorative Arts—"The Brilliance of Swedish Glass, 1918-1939: An Alliance of Art and Industry." A survey focusing on the leading artists of the period between the world wars and the aesthetic and technical innovations that established the Swedish glass industry; 11/21-2/2. 18 W. 86th St. (501-3000), Tues.-Sun. 11-5 (Thurs. to 8); \$2, \$1 seniors and students.

Bronx Museum of the Arts—"Artist in the Marketplace Benefit Exhibition." Works by more than 100 artists who have exhibited in the museum's annual Artist in Marketplace shows over the past fifteen years; through 12/7. . . . "Artist in the Marketplace: Sixteenth Annual Exhibition." Works by 36 emerging artists living in the New York metropolitan area; through 2/16. . . . "Petrona Morrison and Veronica Ryan: Sculptural Works"; through 2/16. 1040 Grand Concourse, Bronx (718-681-6000), Wed. 3-9, Thurs. and Fri. 10-5, Sat. and Sun. 1-6; suggested donation \$3, \$2 students, \$1 seniors.

Brooklyn Museum—"In the Light of Italy: Corot and Open-Air Painting." An exhibition of landscape paintings by 48 European artists who worked in Italy between 1780 and 1840, among them nineteen paintings by Jean-Baptiste Corot (1796-1875) made during his first visit to Italy; through 1/12. . . . "Minc: Grand Lobby Installation by Rona Pondick"; through 1/4. . . . "Latin American Photography: A Spiritual Journey." Photographs depicting different aspects of Latin American culture by artists who are native to Central or South America, or have spent a significant part of their lives there; through 1/19. . . . "The Evidence of Things Not Seen: Drawings by Glenn Ligon"; through 2/9. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.-Sun. 10-5; \$4, \$2 students, \$1.50 seniors.

Cooper-Hewitt, National Design Museum—"Mixing Messages: Graphic Design in Contemporary Culture." Works by various graphic designers, among them Fabien Baron, Art Chantry, April Greiman, Chip Kidd, and Paula Scher; through 2/16. 2 E. 91st St. (860-6868), Tue. 10-9, Wed.-Sat. 10-5, Sun. 12-5; \$3, \$1.50 seniors and students.

Dia Center for the Arts—"Juan Muñoz: A Place Called Abroad." An installation of a street-like environment occupied by groups of figures; through 6/29. . . . "Hanne Darboven: Kulturgeschichte 1880-1983"; through 6/29. . . . "Fred Sandback: Sculpture"; through 6/29. 548 W. 22nd St. (989-5912), Thurs.-Sun. 12-6; \$3 suggested contribution.

Drawing Center—"Plains Indian Drawings 1865-1935: Pages From a Visual History." The first extensive survey of late nineteenth and early twentieth-century Plains Indian drawings, known as ledger drawings, from those of the Lakota on the northern plains to the Kiowa in the south; through 12/21. 35 Wooster St. (219-2166), Tues., Thurs., Fri. 10-6, Wed. 10-8, Sat. 11-6; donation suggested.

El Museo del Barrio—"Day of the Dead." Popular objects associated with the Mexican holy day known as the "Day of the Dead"; through 11/22. . . . "The Liberated Print: The Portfolio in Puerto Rican Graphics"; through 1/12. 1230 Fifth Ave. (831-7272); Wed.-Sun. 11-5, Thurs. 12-7; \$4, \$2 seniors and students.

Frick Collection—1 E. 70th St. (288-0700); Tues.-Sat. 10-6, Sun. 1-6; \$5, \$3 students and seniors; children under 10 not admitted.

Grey Art Gallery & Study Center—"Contemporary Art in Asia: Traditions/Tensions." A survey of works by

contemporary artists from India, Indonesia, the Philippines, South Korea, and Thailand organized by the Asia Society and presented simultaneously at the Asia Society and the Queens Museum of Art; through 12/23. New York University, 100 Washington Square East (998-6780); Tues., Thurs., Fri. 11-6, Wed. 11-8:30, Sat. 11-5; \$2.50 suggested donation.

Guggenheim Museum—"Ellsworth Kelly: A Retrospective." The most comprehensive survey ever presented of the artist's paintings, drawings, and sculptures; through 1/15. 1071 Fifth Ave., at 88th St. (423-3500); Sun.-Wed. 10-6, Fri. and Sat. 10-8 (Fri. 6-8, pay what you wish), closed Thurs.; \$10, \$5 students and seniors.

Guggenheim Museum SoHo—"1996: The Hugo Boss Prize." Works by the six artists nominated for the Hugo Boss Prize, among them Laurie Anderson, Janine Antoni, Matthew Barney, Stan Douglas, Yasumasa Morimura, and Cai Guo Qiang; through 1/19. . . . "Max Beckmann in Exile." The first exhibition to examine the German Expressionist's work made during his years as an expatriate in Holland and the United States; through 1/5. 575 Broadway (423-3500); Wed.-Fri. 11-6, Sat. 11-8, Sun. 11-6; \$6, \$4 students and seniors.

Jewish Museum—"Holidays! Jewish Seasons and Celebrations"; through 4/19. . . . "Louis Kahn Drawings: Travel Sketches and Synagogue Projects." A survey of the architect's drawings and models for synagogues; through 12/15. . . . "From Court Jews to the Rothschilds: Art, Patronage, and Power." The first exhibit to examine the cultural life of court Jews in Germanic lands; through 1/19. . . . "The Illegal Camera: Photography in the Netherlands During the German Occupation, 1940-1945"; through 12/1. 1109 Fifth Ave. (423-3200); Sun., Mon., Wed., Thurs. 11-5:45, Tues. 11-8 (Tues. after 5 free); \$7, \$5 students and seniors.

Metropolitan Museum of Art—"Charles Rennie Mackintosh." A survey featuring approximately 250 works by the celebrated Scottish architect and designer (1868-1928); 11/21-2/16. . . . "Corot." The first American retrospective of the French artist's work in 35 years gathers some 150 paintings from public and private collections; through 2/2. . . . "Masterpieces in Little: Portrait Miniatures From the Collection of Her Majesty Queen Elizabeth II"; through 1/5. . . . "Eugène Cuvelier, Photographer in the Circle of Corot"; through 1/12. . . . "Queen Nefertiti and the Royal Women: Images of Beauty from Ancient Egypt"; through 2/2. . . . "Enduring Rhythms: African Musical Instruments and the Americas"; through 3/30. 1000 Fifth Ave., at 82nd St. (879-5500); Tues.-Thurs. and Sun. 9:30-5:15, Fri. and Sat. 9:30-9; \$7 contribution, \$3.50 children and seniors. The Cloisters, Fort Tryon Park (923-3700); Tues.-Sun. 9:30-4:45 (closes at 5:15 between April and September).

Museum for African Art—"The Art of the Baga: A Drama of Cultural Reinvention"; through 1/5. 593 Broadway (966-1313); Tues.-Fri. 10:30-5:30, Sat. and Sun. 12-6; \$4, \$2 children, seniors, and students.

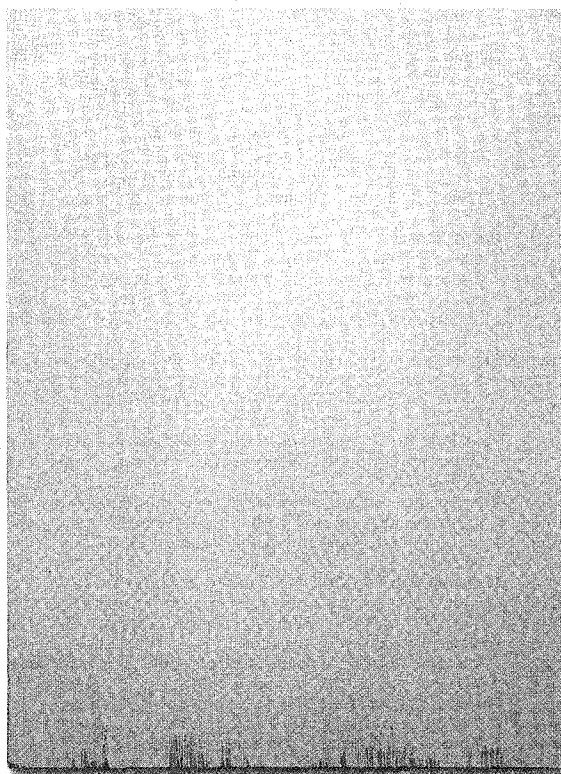
Museum of American Folk Art—"A Place for Us: Vernacular Architecture in American Folk Art"; through 1/5. 2 Lincoln Square (595-9533); Tues.-Sun. 11:30-7:30; free.

Museum of Modern Art—"Jasper Johns: A Retrospective." The first in-depth survey of the artist's work in nearly twenty years; through 1/21. . . . "New Photography 12: Richard Billingham, Thomas Demand, Osamu Kanemura, Sophie Ristelhueber, Georgina Starr, Wolfgang Tillmans"; through 2/4. . . . "Antonin Artaud: Works on Paper." An exhibition of the drawings of the writer, critic, film actor, stage director, and poet, including approximately 70 works dating from 1937 to 1948 and a small selection of photographs, first editions, and letters; through 1/7. 11 W. 53rd St. (708-9480); Sat.-Tues. 11-6, Thurs. and Fri. noon-8:30,

closed Wed.; \$8, \$5 students and seniors (Thurs. and Fri. 5:30-8:30, pay what you wish).

Museum of the City of New York—"Back in the Days: East Harlem Old and Young"; through 3/23. . . . "The Art of Politics: Cartoons by Cassel, Kirby, & Arlt"; through 4/6. . . . "A Museum For a New Century: The Museum of the City of New York in the 21st Century"; through 6/29. . . . "Revisiting the Scene: New Evidence, New Discoveries." Nineteenth- and twentieth-century paintings of scenes of New York from the museum's collection; through 1/12. 1220 Fifth Ave., at 103rd St. (534-1672); Wed.-Sat. 10-5, Sun. 1-5; \$5, \$3 students and seniors.

National Academy of Design—"Powerful Expressions: Recent American Drawings"; through 1/5. . . . "The Artist's Eye: Jacob Lawrence Selects Paintings From the Permanent Collection"; through 1/12. 1083 Fifth Ave. (369-4880); Wed.-Sun. 12-5 (Fri. until 8); \$5, \$3.50 seniors, students, and children under 16.



Talent Joseph Marioni has said that he would "like to do for color what Pollock did for line," and he succeeds with his latest paintings: large-scale, mainly monochromatic canvases with nonsense names like *Yellow Painting*, *Blue Painting*, and *Green Painting*. At Peter Blum, 99 Wooster Street; through December 31.

New Museum of Contemporary Art—"Carolee Schneeman: Up To and Including Her Limits." The first museum exhibit in the United States devoted to the work of this artist, a key figure since the sixties in the development of performance and body-based art; 11/24-1/26. 583 Broadway (219-1222); Wed., Thurs., Fri., and Sun. 12-6, Sat. 12-8 (6-8 free); \$4, \$3 artists, students, and seniors.

New York Public Library—"A History of Women Photographers." A historical survey of women's contributions to the field of photography; through 1/4. . . . "The Romance of the Stone: Lithography, 1796-1825"; through 1/11. Fifth Ave. and 42nd St. (869-8089); Mon. 10-6, Tues.-Wed. 11-6, Thurs.-Sat. 10-6; free.

New-York Historical Society—"Robert Fulton: An American Leonardo?" Letters, sketches, and paintings by the eighteenth-century American painter/inventor; through 1/5. . . . "Scassi: The Joy of Dressing Up." A retrospective of works by the designer; through 1/5. . . . "Becoming Eleanor Roosevelt: The New York Years, 1884-1933"; through

11/24. 2 W. 77th St. (873-3400); Wed.-Sun. noon-5; \$5, \$3 seniors and children.

Pierpont Morgan Library—"A Fine Line: Rembrandt as Etcher"; through 1/5. . . . "Seventeenth-Century Dutch Drawings in the Pierpont Morgan Library"; through 1/5. . . . "Seeking the 'Splendid Misery': Presidential Races from Washington to Truman"; through 1/5. 29 E. 36th St. (685-0008); Tues.-Fri. 10:30-5, Sat. 10:30-6, Sun. noon-6; \$5 suggested donation, \$3 students and seniors.

Queens Museum of Art—"Contemporary Art in Asia: Traditions/Tensions." An survey of works by contemporary artists from India, Thailand, the Philippines, South Korea, and Indonesia organized by the Asia Society and presented simultaneously at the Asia Society and the Grey Art Gallery & Study Center; through 1/5. New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700); Wed.-Fri. 10-5, Sat. and Sun. 12-5; \$3 suggested donation, \$1.50 seniors and children.

Studio Museum in Harlem—"In the Spirit of Resistance: African-American Modernists and the Mexican Muralist School." An exhibition focusing on the influence of the Mexican muralists and printmakers of the Taller de Gráfica Popular on African-American artists from the thirties through the fifties; through 12/1. 144 W. 125th St. (864-4500); Wed.-Fri. 10-5, Sat. and Sun. 1-6; \$5, \$3 students and seniors.

Whitney Museum of American Art—"Making Mischief: Dada Invades New York." A survey of works by Marcel Duchamp, Francis Picabia, Man Ray, and other artists associated with New York Dada; 11/21-2/23. . . . "Views From Abroad: European Perspectives on American Art 2." An exhibition of works culled from the museum's collection curated by Jean-Christophe Ammann, director of the Museum für Moderne Kunst in Frankfurt, Germany; through 1/5. . . . "Nan Goldin: I'll Be Your Mirror." The first retrospective of works by this photographer known for her gritty images of the sexual and cultural urban underground of the past two decades; through 1/5. . . . "Collection in Context: Breuer's Whitney—An Anniversary Exhibition"; through 12/8. 945 Madison Ave., at 75th St. (570-3676); Wed., Fri., Sat., Sun. 11-6, Thurs. 1-8; \$8, \$6 students and seniors (free Thurs. 6-8).

Whitney Museum of American Art at Philip Morris—"Beverly Semmes: She Moves." An installation by this artist who uses monumental scale to comment on clothing as a form of cultural and personal expression; through 1/4. 120 Park Ave. at 42nd St. (570-3633), Mon.-Fri. 11-6, (Thurs. to 7:30); free.

Auctions

Christie's—502 Park Ave. (546-1000). 11/20 at 7 and 11/21 10:30 and 2: "Contemporary Art." On view from 11/16. 11/22 at 10: "Important Tribal Art." On view from 11/16. 11/25 at 10 and 2: "Important Early American Banknotes." On view from 11/23. 11/26 at 7 and 11/27 at 10 and 2: "Latin American Art." On view from 11/22.

Christie's East—219 E. 67th St. (546-1000). 11/20 at 1: "Patent Models." On view from 11/16.

Doyle—175 E. 87th St. (427-2730). 11/20 at 10: "American Furniture and Decorations." On view from 11/16. 11/20 at 4: "Majolica." On view from 11/16.

Sotheby's—York Ave. at 72nd St. (606-7000). 11/20 at 10:15 and 2: "Contemporary Art." On view from 11/15. 11/21 at 10:15 and 2: "Tribal." On view from 11/15. 11/25 at 7 and 11/26 at 10:15 and 2: "Latin American Art." 11/25 at 10:15 and 2: "Pre-Columbian Art." On view from 11/22. 11/26 at 10:15 and 2: "Arcade Furniture and Decorations." On view from 11/22.

Swann Galleries—104 E. 25th St. (254-4710). 11/21 at 10:30: "Rare Books." On view from 11/16.

Photograph courtesy of Peter Blum, New York.

theater

Glass House at BAM...Bad Corporate Babies

Broadway

Previews and Openings

Chicago—Roxie Hart, a Jazz Age murderer, offs her lover and becomes a media darling. Kander/Ebb/Fosse's 1975 musical vaudeville is back, with a stellar cast: Ann Reinking (who also choreographed), Bebe Neuwirth, Joel Grey, and James Naughton. \$47.50-\$70. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opening 11/14. Richard Rodgers, 226 W. 46th St. (307-4100).

Juan Darién, A Carnival Mass—Julie Taymor and Elliott Goldenthal's vivid puppet pageant, retelling an Uruguyan folktale of a jaguar that is turned into a boy, and back again. \$35-\$45. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for an 11/24 opening. Vivian Beaumont, Lincoln Center (239-6200).

Julia Sweeney's "God Said, 'Ha!'"—The *Saturday Night Live* alum's one-woman show, telling what happens when life is going too well. \$37.50-\$45. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for an 11/19 opening. Lyceum Theatre, 149 W. 45th St. (239-6200).

Once Upon a Mattress—Sarah Jessica Parker plays the oversensitive royal in this musical version of Hans Christian Andersen's *The Princess and the Pea*. For insomniac luxury-lovers of all ages. \$40-\$75. Tues.-Sat. at 8, Wed.

and Sat. at 2, Sun. at 3. In previews for an 12/18 opening. Broadhurst, 235 W. 44th St. (239-6200).

Present Laughter—Frank Langella stars in Scott Elliott's revival of Noël Coward's drawing-room comedy, making matinee-idol moves. \$15-\$60. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for an 11/18 opening. Walter Kerr, 219 W. 48th St. (239-6200).

The Rehearsal—Jean Anouilh's dark, wistful play, arguably his finest, returns under Nicholas Martin's direction. \$50. Tues.-Sat. at 8, Wed., Sat., and Sun. at 2. In previews for an 11/21 opening. Roundabout, 1530 Broadway (869-8400).

The Waste Land—Fiona Shaw makes her American stage debut in this theatrical adaption of T. S. Eliot's 1922 masterwork—"a pile of broken images" \$35. Wed.-Sat. at 7:30 and 9, Sun. at 5 and 6:30. Through 12/15. Liberty, 234 W. 42nd St. (279-4200).

Now Playing

Beauty and the Beast—A musical based on a movie based on a fairy tale. Setting box-office and, presumably, merchandising records even as we speak. Kerry Butler plays the girl; Jeff McCarthy plays the (hairsty) boy. With Tony-award-winning costume design by Ann Hould-Ward; lyrics by Tim Rice and the late Howard Ashman; score by Alan Menken. \$22.50-\$70. Wed.-Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 4/18/94. Palace Theatre, 1564 Broadway, at 47th St. (307-4100). 2 hrs. 30 mins.

Bring In 'da Noise, Bring In 'da Funk—Miss it at the Public earlier this year? George C. Wolfe and Savion Glover's Tony-winning meditation on the pre-Hollywood ethnic roots of tap dancing has transferred uptown. \$20-\$67.50. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Ambassador, 219 W. 49th St. (239-6200). 2 hrs.

Cats—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. \$37.50-\$65. Dark Thurs. Opened: 10/7/82. Winter Garden The-

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where half-price tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

ater, 1634 Broadway, at 50th St. (239-6200). 2 hrs. 30 mins.

The Cocoanuts—In their early days, the Marx Brothers formed the habit of touring their farcical vaudevilles as live stage shows before committing them to film. Chelsea's American Jewish Theater, after successfully dusting off Irving Berlin and George S. Kaufman's original (1925) script for a knockabout farce about the Florida land boom—the basis for the movie that introduced the Marxes to Hollywood—and given the latter its first professional New York revival in 61 years, moved it uptown. \$45 Tues.-Thurs., \$47.50 Fri.-Sun. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. American Place Theatre, 111 W. 46th St. (239-6200). 2 hrs. 10 mins.

Defending the Caveman—Rob Becker's one-man show, which posits a genetically inherited difference from prehistoric days to explain why men ("hunters") and women ("gatherers") get irritated with each other in Bloomingdale's. \$47.50. Wed.-Sat. at 8, Sat. at 2 and 5. Helen Hayes Theatre, 240 W. 44th St. (228-3626, or just dial CAVE-MAN). 1 hr. 40 mins.

A Funny Thing Happened on the Way to the Forum—A new revival of the 1962 musical, featuring Nathan Lane as that sly guy Pseudolus. \$60-\$70. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3 thereafter. St. James Theatre, 246 W. 44th St. (239-6200). 2 hrs. 20 mins.

Grace and Glorie—Tom Ziegler's Broadway-debut play is the story of a tough-minded mountain woman (Estelle Parsons) and the Manhattan careerist (Lucie Arnaz) determined to save her, willing or otherwise, from the ravages of real-estate development and its attendant sadnesses. Directed by Gloria Muzio. \$35-\$45. Tues.-Sat. at 7:30, Wed., Sat. and Sun. at 2:30. Laura Pels Theatre at the Roundabout, Broadway at 45th St. (719-9393). 2 hrs.

Grease!—A crowd-pleasing, neon-heavy rock-and-roll musical about a group of high-school seniors in 1959. Book, music, and lyrics by Jim Jacobs and Warren Casey; directed and choreographed by Jeff

Opening Folk Tale

Karen Trott has transformed her real-life folksinging travails—bad costumes, worse audiences, tone-deaf impresarios—into the solo act 'The Springhill Singing Disaster,' featuring multiple personalities, multiple guitars, and cowboy shirts.

Photograph by Joan Marcus.



Calhoun. With Shéena Easton as Rizzo. \$30-\$67.50. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 5/11/94. *Eugene O'Neill Theatre*, 230 W. 49th St. (239-6200). 2 hrs. 30 mins.

An Ideal Husband—His contemporary George Bernard Shaw excoriated the hypocrisies of Victorian England with bitingly logical wit, but the similarly minded Oscar Wilde occasionally found emotional empathy a more apt tool. Sir Peter Hall's acclaimed West End revival of this 1895 play, which uses a conventional plot of unmasked adultery to condemn soul-stifling British intolerance and self-deception, now has an American cast, which includes Stephanie Beacham, Kim Hunter, James Warwick, and Nicky Henson. \$30-\$55. Mon.-Sat. at 8, Wed. and Sat. at 2. *Ethel Barrymore*, 243 W. 47th St. (239-6200). 2 hrs. 45 mins.

It's a Slippery Slope—Part five of Spalding Gray's peripatetic performance autobiography glides swiftly past the breakup of his marriage and attacks of claustrophobia, dwelling instead on after-50 fatherhood and the Zen-like beauty of an afternoon on the slopes. \$30-\$35. Sun. and Mon. at 7:30. *Vivian Beaumont, Lincoln Center* (239-6200).

The King and I—Along with Lincoln Center's recent *Carousel* and the recent Broadway production of *State Fair*, the Rodgers and Hammerstein renaissance continues apace with their famous musical adaptation of the memoir *Anna and the King of Siam*, featuring contemporary heartthrob Lou Diamond Phillips (un-bald) in the role created by Yul Brynner. \$25-\$75. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Neil Simon Theatre*, 250 W. 52nd St. (307-4100). 2 hrs. 45 mins.

Les Misérables—This pop-opera adaptation of the sprawling Victor Hugo novel, currently in its tenth year on Broadway, recently became the fourth-longest-running show in Broadway history. With a book by Alain Boublil and Claude-Michel Schönberg; music by the latter; lyrics by Herbert Kretzmer. \$15-\$70. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/12/87. *Imperial Theatre*, 249 W. 45th St. (239-6200). 3 hrs. 15 mins.

Love Thy Neighbor—Jackie Mason, back on Broadway with a new one-man show of stand-up comedy. \$37.50-\$49.50. Tues.-Sat. at 8, Sun. at 3. Booth, 222 W. 45th St. (239-6200). 2 hrs.

Master Class—In the early seventies, opera star Maria Callas took her diva persona from stage to classroom with a celebrated series of tutorials for young hopefuls. Slightly fictionalized, they're the subject of Terrence McNally's newest play, starring Patti LuPone (*Evita*) as the great monstre sacrée herself. \$32.50-\$45. Tues.-Sat. at 8, Wed. and Sat. at 2. *Golden Theatre*, 252 W. 45th St. (239-6200). 2 hrs. 30 mins.

Miss Saigon—This reworking of Puccini's *Madama Butterfly* set in Vietnam during the fall of Saigon has just celebrated its fifth anniversary on Broadway. Score by Claude-Michel Schönberg; lyrics by Alain Boublil and Richard Maltby Jr.; directed by Nicholas Hytner. \$15-\$70. Mon.-Sat. at 8, Wed. and Sat. at 2; dark Sun. Opened: 4/11/91. *Broadway Theatre*, 1681 Broadway, at 53rd St. (239-6200). 2 hrs. 30 mins.

The Phantom of the Opera—In its ninth year on Broadway, Andrew Lloyd Webber's blockbuster continues to pack them in, passing the 3,200-performance mark recently and edging into sixth place among the longest-running musicals. And strangely—or wisely, depending on your point of view—it's no nearer to becoming a movie than on the day it opened. \$15-\$70. Mon.-Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theatre*, 247 W. 44th St. (239-6200). 2 hrs. 30 mins.

Rent—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gag-

gle of contemporary young and hip types living in the East Village. \$30-\$67.50. Tues.-Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theatre*, 208 W. 41st St. (307-4100). 2 hrs. 45 mins.

Show Boat—Because it covers three generations of show folk, because its action spans four decades, because it shuttles between steamy Natchez and boreal Chicago, and because it touches on such varied subjects as race relations and the dispersal of families, *Show Boat* is usually described as having epic sweep. In a production such as this, certainly. There are problems with the plotting, but director Harold Prince's staging moves so swiftly and involuntarily that there is no time for questions. He is seconded by choreographer Susan Stroman, who with this effort surges to the forefront of Broadway dance creators. This *Show Boat* is a dreamboat. (Simon; 10/17/94.) \$40-\$75. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 10/2/94. Through 1/5/97. *Gershwin Theatre*, 222 W. 51st St. (307-4100). 3 hrs.

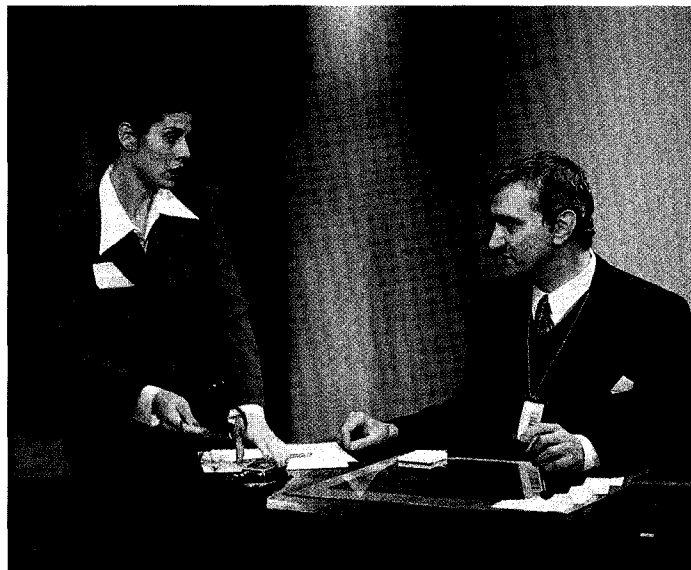
Skylight—New York last saw that fine playwright David Hare in December, when Lincoln Center's short-lived production of *Racing Demon*, a drama

self a ticket, sit down in the very first row. Have a drink and dig the band. Can't you hear the flügelhorn? Can't you hear the bell? Come to them sickly, they'll make you well. We don't know why our heart flips (and, baby, we don't care); we only know it does. Heartbreakin' nights, only in America. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. \$35-\$70. *At the Virginia Theatre*, 245 W. 52nd St. (239-6200)? Uh-huh. 2 hrs. 10 mins.

Sunset Boulevard—Andrew Lloyd Webber's (mega-) musical adaptation of the Billy Wilder film masterpiece about a deranged Hollywood dinosaur and her reluctant boy toy. London's Elaine Paige (*Evita*, *Cats*) recently took over from Betty Buckley as Norma Desmond. \$25-\$70. Mon.-Sat. at 8, Wed. and Sat. at 2. Opened: 11/17/94. *Minskoff Theatre*, 200 W. 45th St. (307-4007). 2 hrs. 30 mins.

Taking Sides—Ed Harris stars as an American Nazi-war-crimes investigator, sparring with suspect conductor Wilhelm Furtwangler (Daniel Massey) over the question *Is art neutral?* \$32.50-\$45. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 10/17/96. *Brooks Atkinson Theatre*, 256 W. 47th St. (307-4100).

Victor/Victoria—Reprising her title role in husband Blake Edwards's 1982 film, Julie Andrews—returning to the Broadway stage for the first time since the 'early sixties and Camelot—struts her stuff in (the late) Henry Mancini and Leslie Bricusse's musical adaptation of Mr. Edwards's comedy of sexual manners. "One way or another, *Victor/Victoria* will make history. Like a karaoke record, it's got everything minus one: a true star, a solid cast and ensemble, savvy staging and choreography, lush scenery and costumes and lighting, a funny (or at least doggedly farcical) book—everything but one really good song. This will be the test: Can a Broadway musical make it without a score? Julie Andrews has a look, voice, and personality that live in perfect harmony with one another, whether she is singing, dancing, acting, or just being. But there is—or rather, isn't—the unrelievedly second-rate music of the late Henry Mancini, augmented by three songs from Frank Wildhorn, which blend in seamlessly, alas. All the lyrics are by the once capable Leslie Bricusse, now given to such stuff as 'Paris is so sexy/ Riding in a taxi [texi?]/ Gives you apoplexy.' Still, *Victor/Victoria* may be the best unmusical musical you are ever going to see." (Simon; 11/6/95.) With Tony Roberts, Michael Nouri, and Rachel York; written and directed by Mr. Edwards. \$20-\$75. Tues.-Sat. at 8, Sat. at 2, Sun. at 3. *Marquis*, 1535 Broadway (382-0100). 2 hrs. 45 mins.



Opening Crybaby

Marisa Tomei and Rocco Sisto star in Kelly Stuart's 'Demonology,' a 'Desk Set'-style comedy about breast pumps, the nefarious La Leche League, and industrial sabotage at a baby-formula company. Pacifiers have never looked so suspicious.

about the current crisis of faith in the Church of England, seems to have proved somewhat too parochially British for American audiences. They shouldn't have that problem with this less polemical, more inward drama focusing on the reunion, after three years, of a wealthy restaurateur and a schoolteacher, discussing a love affair that may or may not have run its course. Don't miss the American stage debut of Michael Gambon, known to TV audiences here from Dennis Potter's *The Singing Detective* and the more recent PBS show *Maiquet*—and to Sir Ralph Richardson simply as "the Great Gambon." \$40-\$55. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Royale*, 242 W. 45th St. (239-6200).

Smoke Joe's Cafe: The Songs of Leiber and Stoller—They say the neon lights are bright on Broadway, and when this show—drawn from the score Jerry Leiber and Mike Stoller composed to accompany the American baby-boomer childhood experience—breezes into New York City, people gonna scrape and bow. You don't like crazy music? (We keep forgettin'!) Don't feel that way; baby, that is rock and roll. A tip, tip, tip, young blood: Buy your-

Off Broadway

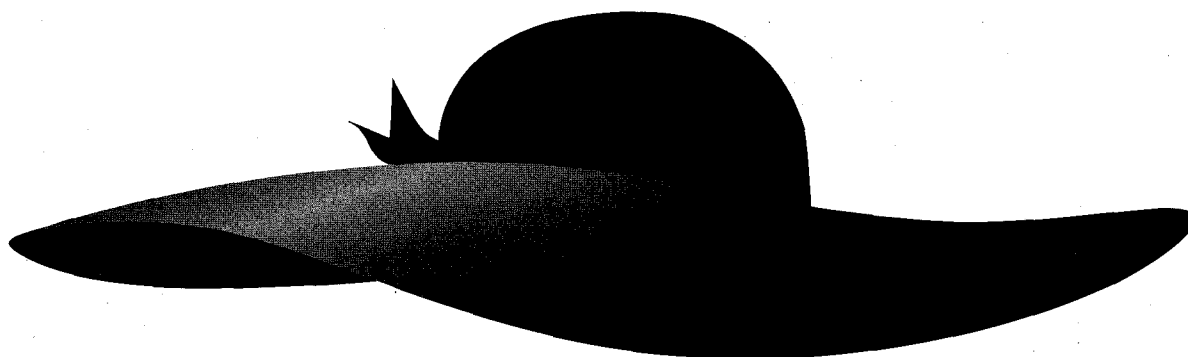
Previews and Openings

Anne Frank and Me—A modern teenager encounters the real Anne Frank. Cherie Bennett's play kicks off the American Jewish Theatre's season. \$30. Tues.-Sat. at 8, Wed. at 2, Sun. at 2 and 7. Through 12/15. *American Jewish Theatre*, 307 West 26th St. (633-9797).

A Brief History of White Music—A new musical looking at white pop music from swing to the seventies. \$40. Tues.-Sat. at 8:15, Sat. at 2:15, Sun. at 3:15 and 7:15. Through 12/1. *The Village Gate*, 240 W. 52nd St. (307-5252).

Beat: A Subway Cop's Comedy—Comic reminiscence of ten years on the beat, by John DiResta, who remains a New York City Transit cop. \$20-\$25. Tues.-Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. In previews for an 11/20 opening. *Kaufman The-*

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atre, 534 W. 42nd St. (279-4200).

Demonology—A new comedy by Kelly Stuart juxtaposing sex, sabotage, and breast-feeding at the headquarters of a baby-food manufacturer. \$15. Wed.—Sun. at 8, Sat. and Sun. at 2. *Playwrights Horizons*, 416 W. 42nd (279-4200).

Golden Child—David Henry Hwang's new drama, set in twenties China, about cultural upheaval inside and outside the family unit. \$40. Tues.—Sat. at 8, Sat. and Sun. at 2, Sun. at 7. Through 12/1. *The Public/Newman Theater*, 425 Lafayette St. (239-6200).

Insurrection: Holding History—The world premiere of Robert O'Hara's hip-hop comedy, a getting-in-touch-with-your-roots time-travel tale, featuring a guest appearance by Nat Turner. \$25. Tues.—Sat. at 8, Sat. and Sun. at 2, Sun. at 7. Through 12/1. *The Public/LuEsther Hall*, 425 Lafayette St. (239-6200).

The Lucky Chance—Jean Cocteau Rep performs Aphra Behn's Restoration comedy, twisting marriage and commerce into a seemingly hopeless tangle. \$24. Thurs.—Sat. at 8, Sun. at 3. *Bouwerie Lane Theatre*, 330 Bowery at Bond St. (677-0060).

Paradise Is Closing Down—Race riots in Cape Town inspire self-examination by three cloistered white women. By Pieter-Dirk Uys. \$15. Thurs.—Sat. at 8, Sun. at 3. 28th St. Theater, 120 W. 28th St. (281-4880).

A Soldier's Play—Charles Fuller's Pulitzer Prize-winning drama about a murder investigation at a southern army camp during World War II. \$30–\$40. Tues.—Sat. at 8, Wed., Sat. and Sun. at 2:30. In previews for an 11/19 opening. *Theatre Four*, 424 W. 55th St. (239-6200).

The Springhill Singing Disaster—Karen Trott's comic solo play with music, an autobiographical survey of the life of an accident-prone folksinger. \$40. Tues.—Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for an 11/20 opening. 47th St. Theater, 304 W. 47th St. (239-6200).

Tooth of Crime (Second Dance)—Vincent D'Onofrio stars in this revamped version of Sam Shepard's 1972 *The Tooth of Crime*, impersonating Shepard's leather-clad rock recluse for the nineties. Music by T-Bone Burnett. \$37.50–\$45. Tues., Thurs.—Sat. at 8, Wed. at 7, Sat. at 2, Sun. at 3 and 7:30. In pre-

views for an 12/15 opening. *Lucille Lortel Theatre*, 121 Christopher St. (239-6200).

Now Playing

Americana—\$20. Fri. at 8, Sat. at 7 and 9, Sun. at 7. *Theatre East*, 211 E. 60th St. (838-9090).

Andrew Carnegie Presents The Jew of Malta—Christopher Marlowe's farce has undergone a textual collision with an improvised take on the 1892 strike at industrialist Carnegie's Homestead steel mill. \$15 Wed.—Thurs., \$22.50 Fri. and Sat. All performances at 8. *Theatre for the New City*, 155 First Ave., at 9th St. (633-1292).

Baseball in Zanzibar—Set in a New Orleans mental-health clinic, Ty Adams's new play mines that dramatic chestnut—the line between imagination and insanity. \$12. Tues.—Sat. at 8, Sun. at 3 and 7. Through 10/27. *Irish Arts Center*, 553 W. 51st St. (388-8196).

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Kids love it, and adults can pretend the show's an ironic commentary on performance art. \$35–\$45. Tues., Wed., Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre*, 434 Lafayette St. (254-4370).

The Blues Are Running—Brothers Marcus and Paul Giamatti star in Michael Cristofer's two-man, six-couple tale of mistaken identity, murder, and multiple roles. \$32. Tues.—Sun. at 7:30, Sat. and Sun. at 3. *Manhattan Theatre Club at City Center*, 131 W. 55th St. (581-1212).

Born to Sing!—It's dueling-divas time, ambitious-newcomer division, when a singing superstar has to choose between her own daughter and (gasp!) a brash interloper to accompany her on the road in this new high-octane musical about backstage passions from the creators of 1983's pop-and-gospel-inflected *Mama, I Want to Sing*. \$15–\$35. Tues.—Sat. at 8, Sat. and Sun. at 3, Sun. at 7. *Union Square Theatre*, 100 E. 17th St. (505-0700).

Cakewalk—A personal reminiscence, of the kiss-and-tell variety, by playwright Peter Feibleman about his relationship with Lillian Hellman. Starring Linda Lavin. \$40–\$45. Tues.—Sat. at 8, Wed. and Sat. at

2, Sun. at 3. *Variety Arts*, 110 Third Ave. (239-6200).

Cowgirls—What happens when a classical-music trio gets booked by mistake into a country-music palace and races frantically to accommodate its longhair style to a room where crewcuts predominate? About what you *A Night at the Opera* fans would imagine, probably. Mary Murfitt and Betsy Howie's new musical comedy of errors is directed by Eleanor Reissa. \$29.50–\$45. Tues.—Sat. at 8, Sat. at 2:30, Sun. at 3 and 7. *Minetta Lane Theatre*, 18 Minetta La. (420-8000).

Evolution—A multidisciplinary rock-music extravaganza. \$30; \$10 student rush tickets available one hour before curtain for all performances. Wed.—Sat. at 8, Sat. and Sun. at 2. *Tribeca Performing Arts Center*, 199 Chambers St. (346-8510).

The Fantasticks—The musical perennial that, happily, refuses to go away. \$35. Tues.—Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Theater*, 181 Sullivan St. (674-3838).

Family Values—A he said/she said comedy about a middle-aged Manhattan couple's mid-life breakup. \$35. Wed.—Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Irish Arts Center*, 553 W. 51st St. (358-5174).

Forbidden Broadway Strikes Back!—Some titles say it all, and Gerard Alessandrini's newest update of his long-running musical spoof poking fun at the assorted absurdities of the Great White Way couldn't arrive in town at a more—well, let's be kind and say propitious time. \$35–\$40. Tues.—Fri. at 8, Sat. and Sun. at 7:30, Sat. at 10, Sun. at 3; food and drink available/optional. *Triad*, 158 W. 72nd St. (799-4599).

Full Gallop—Following its successful run at Manhattan Theatre Club last fall, Mary Louise Wilson's one-woman show about *Vogue*'s Diana Vreeland, the woman who invented both contemporary fashion and—to hear her disciples tell it—the color red, is back on Off Broadway for a return engagement. \$37.50–\$40. Tues.—Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Westside Theatre*, 407 W. 43rd St. (239-6200).

Grandma Sylvia's Funeral—An audience-participation comedy akin to *Tony 'n' Tina's Wedding*, written by Glenn Wein and Amy Lord Blumsack. When Grandma Sylvia dies, a power struggle ensues among family members. \$37.50–\$57.50, which includes a mitzvah meal. Opened: 10/9/94. Wed. and Thurs. at 2, Thurs. at 7:30, Fri. at 8, Sat. at 5 and 9, Sun. at 1 and 5. *Soho Playhouse*, 15 Vandam St. (691-1555).

Howard Crabtree's When Pigs Fly—One of this year's more melancholy theater trends is the posthumous musical. Like *Rent* composer Jonathan Larsen, costumer and musical "conceiver" Howard Crabtree passed away in June, days after completing work on his latest backstage-comedy revue. But the show, as developed by Mr. Crabtree with Dick Gallagher and Mark Waldrop, goes on. \$40. Mon.—Thurs. at 8, Fri. and Sat. at 7 and 10. *Douglas Fairbanks Theater*, 432 W. 42nd St. (239-6200).

I Love You, You're Perfect, Now Change—They're here. They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love—has bravely decided to buck the trend. \$45. Tues.—Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. *Westside Theatre*, 407 W. 43rd St. (239-6200).

The Importance of Being Earnest—Oscar Wilde's best-known and most giggle-generating farce gets a glamorous revival, with Eric Stoltz and Melissa Errico starring as the quip-crossed cousins, and Nancy Marchand as resident battle-ax Lady Bracknell. \$30. Tues.—Sat. at 8, Sat. and Sun. at 3. Through 12/22. *Irish Repertory Theatre*, 132 W. 22nd St. (727-2737).

Late Night Catechism—Maripat Donovan as a parochial-school-teaching nun backed by a magisterium of unassailable moral authority and some mean wrist action with a ruler. \$25–\$32.50. Tues.—Sat. at 8, Wed. and Sat. at 2, Sun. at 2 and 5. *St. Luke's Church*, 308 W. 46th St. (279-4200).

Magic on Broadway—Like it says, performed by illusionist and prestidigitator Joseph Gabriel. \$30–\$50. Tues.—Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Lamb's Theatre*, 130 W. 44th St. (997-1780).

Matty—A one-man show about baseball star Christy

Performance Splitting Image

Jean Cocteau's *Les Enfants Terribles* is one of those fractured fairy tales that directors can't wait to get their hands on. In the story about two siblings' narcissistic, even dangerous dependency, there's an infinite amount of material, Freudian and otherwise, for artistic minds to play with. Cocteau worked on the dreamlike 1949 film, and Kathleen Turner starred in last year's disastrous dramatic adaptation *Indiscretions*. Composer Philip Glass and director/choreographer Susan Marshall hoped, by making their version multimedia, to make the narrative clear without being banal.

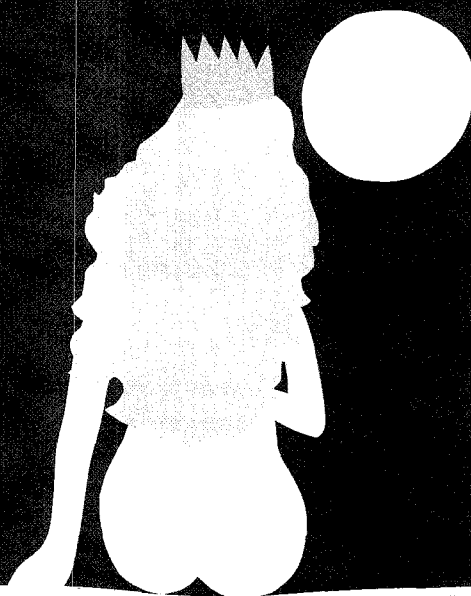
And so, the first *Les Enfants* "dance-opera spectacle" premieres this week in New York. In the original tale, Paul and his sister, Lise, have created a world of their own, cut off from the outside, playing the vaguely malevolent "game" they have created. In the Glass/Marshall version, Paul and Lise are each played by four people, one actor and three dancers. Text is projected on the backdrop to clarify the narrative, while the set refers to the eras of earlier productions. Glass's score is sung in French, but the narrator Gerard speaks to the audience in English. Which makes sense of a sort. Any *Les Enfants* interpretation ought to be a little cracked, for Cocteau wrote the piece while recovering from a drug addiction, and the tale can be understood as a commentary both on hallucinogens and on the hallucinogenic power of art. "The world they have created isolates them," Marshall says. "*Les Enfants* has to do with Cocteau's own relationship to his creativity—how all-consuming it can be." (November 20 and 22–24; BAM Opera House, 30 Lafayette Avenue, Brooklyn; 718-636-4100).

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Opening Double Indemnity

In the far more sophisticated parlor games of the last century, hosts performed actual plays, rather than hauling out Twister, for the amusement of their guests. In Jean Anouilh's 'The Rehearsal,' the Countess (Frances Conroy), the Count (David Threlfall, above), and Hero (Roger Rees) prepare to perform the 200-year-old comedy 'Double Inconstancy.' But the real action in Anouilh's 23-year-old comedy is, as always, behind the scenes.

Mathewson, written and performed by Eddie Frierson. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Lambs Theatre*, 130 W. 44th St. (239-6200).

The New Bozema—A "slacker vaudeville," or grunge clowns. \$25. Tues.-Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. *Cherry Lane Theatre*, 38 Commerce St. (239-6200).

Nine Armenians—An intimate portrait of three generations of an Armenian family by Leslie Ayvazian. \$45. Tues.-Sat. at 8, Sat. and Sun. at 2:30, Sun. at 7. *Manhattan Theatre Club at City Center*, 131 W. 55th St. (581-1212).

Old Wicked Songs—Jon Marans's Pulitzer Prize-nominated play about an emotionally frozen young pianist and the old master who thaws him out. \$42.50. Tues.-Sat. at 8, Wed. at 2:30, Sat. and Sun. at 3. *Promenade*, 2162 Broadway, at 76th Street (580-1313).

Perfect Crime—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." \$35. Mon. and Thurs.-Sat. at 8, Sun. at 3 and 7, Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatre*, 1553 Broadway, at 46th St. (695-3401).

The Queen of Bingo—The bingo hall as a metaphor for life (or at least gambling, love, and weight loss), plus a chance for audience members to try their luck. \$35. Wed.-Sat. at 8, Wed., Sat., and Sun. at 2:30, Sun. at 5. *Greenwich House Theatre*, 27 Barrow St. (239-6200).

Radio Gals—A comic musical about an Arkansas music teacher who, in defense of freedom of the airwaves, the First Amendment, and other American stuff, defies the big broadcasting boys by operating a radio station out of her living room. \$45. Tues.-Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. *John Houseman*, 450 W. 42nd St. (239-6200).

Red Devil Battery Sign—The New York premiere of one of Tennessee Williams's final works, starring Elizabeth Ashley and James Victor. \$35. Tues.-Sat. at 8, Sun. at 3 and 7:30. *WPA Theatre*, 519 W. 23rd St. (206-0523).

The SantaLand Diaries—David Sedaris's decidedly un-Christmas-spirited tale. \$37.50. Tues.-Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. Opened 11/7.

Atlantic Theater, 336 W. 20th St. (239-6200).

Six Characters in Search of an Author—Pirandello's revolutionary work, revived by the Jean Cocteau Repertory. \$24. Tues.-Sat. at 8, Sun. at 3. *Bonnie Lane Theatre*, 33 Bowery (677-0060).

Stomp—As the title implies, a loud, aggressive, and energetic show in which a troupe of performers dances, claps, and generally bangs on everything in sight. Featuring buckets, brooms, trash-can lids, and, yes, the kitchen sink. More engaging than you might expect. \$29.50-\$42.50. Tues.-Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum*, 126 Second Ave., bet. 7th and 8th Sts. (307-4100).

Street Scene—A revival of Elmer Rice's 1929 Pulitzer Prize-winning play, a Depression-era urban tragedy of immigrants, lovers, and radicals. \$15. Thurs.-Sat., Mon. at 8, Sat. and Sun. at 3. Through 11/17. *Willow Cabin Theatre Company at Theatre Row*, 424 W. 42nd St. (886-1889).

This Is Our Youth—"Once in a blue, or perhaps indigo, moon, a play and production manage to come together in a perfect, gemlike whole. Such is the case of Kenneth Lonergan's tongue-in-cheek charmer, as presented by the consistently worthy New Group. It concerns some very young people on the Upper West Side in 1982, lost in a mist of substance abuse and sexual anomie and squirming like fish in a leaky aquarium." (Simon: 11/18/96.) \$15. Tues.-Sat. at 8, Sun. at 4. *INTAR*, 420 W. 42nd St. (279-4200).

Tony 'n' Tina's Wedding—A wedding at St. John's Church, 81 Christopher St., then a reception at 147 Waverly Pl., with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and it's lasted longer than a lot of real marriages. \$60-\$75. Tues.-Sun. at 7, Sat. and Sun. at 2. Opened: 2/6/88. (279-4200).

The Waiting Room—Refugees from vanity's trenches fill Lisa Loomer's doctor's office, where women seek cures for ancient and modern physical and emotional traumas caused by corsets, foot-binding, and breast implants. \$30. Tues.-Sat. at 8, Sun. at 3 and 7. *Vineyard Theatre*, 108 E. 15th St. (353-3874).

When the World Was Green/Chicago—The Signature

Theatre Company's Sam Shepard season opens with these two one-act plays. \$25. Tues.-Sat. at 8, Sat. at 2, Sun. at 3 and 7:30. *The Public/Susan Stein Shiva Theater*, 425 Lafayette St. (239-6200).

Off-Off Broadway

Absent Friends—Alan Ayckbourn's comedy. \$12. Thurs.-Sat. at 8, Sun. at 3. *Sanford Meisner Theatre*, 164 Eleventh Ave. (924-8699).

Alone at the Beach—Richard Dresser's comedy about six people sharing a house in the Hamptons. \$12. Wed.-Sun. at 8, Sat. at 2. *Raw Space Theatre*, 529 W. 42nd St. (841-0234).

Anatomy of a Love Affair—Race and relationships create the trauma for Dierdre Hollman's two-character dissection of love. \$12. Wed.-Sat. at 8. Through 12/2. *New Perspectives Theatre Company*, 750 Eighth Ave. (239-6200).

Barber of Seville—Not the opera, but de Beaumarchais's original play. \$18. Wed.-Sat. at 8, Sun. at 3. *Westside Repertory Theatre*, 252 W. 81st St. (874-7290).

Bed of a Poet—The Lucky devil Theatre Company presents a new play by Anthony Gelsomino about Gen X trials and tribulations. \$12. 11/22 at 7, 11/23, 11/25, 11/26, 11/29, and 11/30 at 8, 11/23 and 11/30 at 2, 11/24 and 12/1 at 3. *Judith Anderson Theatre*, 422 W. 42nd St. (539-7553).

By a Thread—Former *Kids in the Hall* writer Laura Flacks in a one-woman show about a haunted artist. \$12. 11/21 at 9, 11/24, 11/27, and 11/31 at 7. *La MaMa Galleria*, 6 East 1st St. (475-7710).

The Collection/One for the Road—\$15. Mon.-Sun. at 8, Sun. at 2. *Workhouse Theater*, 41 White St. (978-8923).

Copernicus: Nothing Exists—\$20. Wed.-Sat. at 8, Sun. at 7. Through 11/24. *One Dream Theatre*, 232 W. Broadway (307-4100).

Edward the Second—A downtown interpretation of Christopher Marlowe's classic treacherous tragedy. \$12. Wed.-Sat. at 8. *Expanded Arts*, 85 Ludlow St. (253-1813).

The Eternal Game/The Sound of a Voice—The Yangtze Repertory Theatre of America presents two plays, one by Wand Wei-zhong and the other by David Henry Hwang. \$12. Thurs.-Sat. at 7:30, Sat. at 2, Sun. at 3. *Theater for a New City*, 155 First Ave., at 10th St. (254-1109).

Go Go Go—A multimedia theater piece about the sex industry. \$12. Thurs.-Sun. at 7:30. *P.S. 122*, 150 First Ave. (477-5288).

The Goddess Cure—A quest for perfect love. \$12. Thurs.-Sat., Mon. at 8, Sun. at 3. Opens 11/15. *Phil Bosakowski Theatre*, 354 W. 45th St. (242-5888).

The Gravity of Means—John Kolvenbach's new comedy about a classic triangle. \$25. Tues.-Sun. at 8. *MCC Theatre*, 129 W. 28th St. (727-7765).

Hamlet—A masked version. \$12. Mon.-Sat. at 8, Sat. at 2, Sun. at 5. *Bank St. Theatre*, 155 W. Bank St. (479-7752).

The Heather Woodbury Report, or What Ever—A one-woman interpretation of chapters of her unpublished novel, a performance epic. \$10. Wed. at 8. *Surf Reality*, 172 Allen St. (673-4182).

Hunting Humans—Richard Thompson's modern comedy about four guys, Atlantic City, and a funeral. \$15. Thurs.-Mon. at 8. *Currican*, 154 W. 29th St. (736-2533).

Permanent Brain Damage: (Risk It! Risk It!)—\$14. Thurs.-Sat. at 8, Sun. at 3. *Ontological Theater*, 131 10th St., at Second Ave. (533-4650).

Tomorrowland—Death, Disney, and a search for the meaning of life in South Florida. By Neema Bieber, directed by Maria Milcaf. \$12. Wed.-Sat. at 8. Through 11/23. *46 Walker St.* (560-7387).

Someone Who'll Watch Over Me—Frank McGuinness's hostage tale. \$12. Thurs.-Sat. at 8, Sun. at 3. Through 11/24. *John Houseman Studio Theatre Too*, 450 W. 42nd St. (369-9742).

Vampire Lesbians of Sodom—Charles Busch's camp classic. \$10 plus two-drink minimum. Fri. at 10. *The Duplex*, 61 Christopher St. (255-5438).

Whore Dervishes—Randy Weiner's new version of 'Tis Pity She's a Whore. \$10. Wed.-Sat. at 8. *Ground Floor Theatre Lab*, 107 Suffolk St. (330-6844).

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Can—This elegant SoHo canteen for the hip and the stylish excels in Asian seafood concoctions like hot-pot salmon, South Sea prawns, and seafood paradise, a mélange of lobster, clams, and scallops with a mild black-bean sauce. 482 W. Broadway (533-6333). (M) AE, DC, MC, TM, V.

Dean & DeLuca Cafe—The flagship of Dean & DeLuca's ultramodern, high-style cafés that are scattered between upper Fifth Avenue and Wall Street, this coffee bar offers much more, including gourmet sandwiches and salads and the same luscious pastries available at the market's bakery counter. 121 Prince St. (254-8776). (I) AE, MC, V.

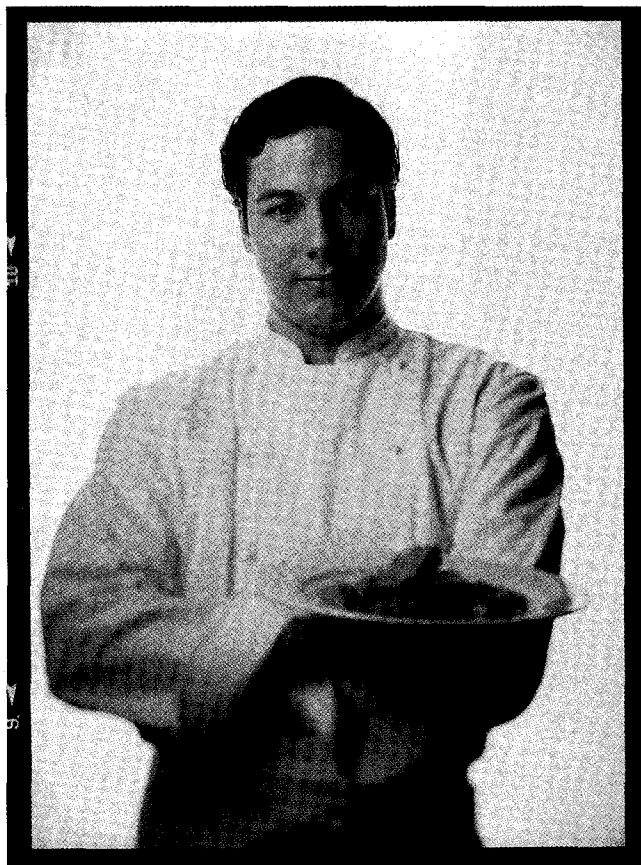
Ecco—A beacon in the wilderness that is Chambers Street. Old-world charm and an excellent seasonal antipasto offering. The very charming narrow booths line the east wall, and tile floors take you back to the Gilded Age. 124 Chambers St., nr. Sixth Ave. (227-7074). (M) AE, CB, DC, DS, MC, V.

Filli Ponte Ristorante—A former long-shoremen's hotel, newly renovated with a spectacular view of the Hudson River and New Jersey beyond. Join the throng—made men and gawking hangers-on—for fine Italian fare. 39 Desbrosses St. (226-4621). (M) AE, DC, MC, V.

Félix—Parisian bistro conveniently situated on SoHo's version of the Champs-Élysées, serving escargot and other Gallic standards. The atmosphere, as in most territory south of Houston, is stylishly casual. 340 W. Broadway (431-0021). (M) AE, TM.

Giglio Trattoria—The rustic Italian fare in this barnlike TriBeCa trattoria ranges from brick-oven pizza and calzones to salmon with broccoli rabe. The casual atmosphere and fresh, inventive peasant food have already gained a loyal neighborhood following. 323 Greenwich St. (431-1112). (M) AE, DC, MC, V.

Layla—A Middle Eastern feast, complete with gyrating belly dancer, brought to you by Drew Nieporent and his TriBeCa production team. Menu highlights include crabmeat phyllo, cinnamon-braised lamb shank with okra, and toasted couscous and almond ice milk. 211 W. Broadway, at Franklin St. (431-0700). (M) AE, DC, MC, V.



ASK GAEL

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Crack open the piggy bank. For just a bargain \$59 you can eat wild red-leg partridge at an exotic-game dinner November 25 or sole normande and pot au feu at a classic French feast December 4. To celebrate and tout their tie to rising-star chef Rocco DiSpirito, his new partners are hosting three dinners at their pop canteen, Main Street. DiSpirito, who won raves at the now defunct Dava, promises a sneak peek December 9 at the fusion dazzle he will be dishing up when he moves downtown next spring into the space that was C.T. Wines included. (446 Columbus Avenue, near 81st Street.)

Montrachet—Owner Drew Nieporent now has five places in New York, including Nobu, Layla, Zepole at the TriBakery and Tribeca Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. 239 W. Broadway, nr. White St. (219-2777). (E) AE only.

Penang—This Malaysian mini-dynasty began in

Queens and has sprouted two Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. 109 Spring St. (274-8883). Also, 240 Columbus Ave., at 71st St. (769-3988). (M-E) AE, MC, V.

Provence—Lots of people have got engaged in the charming garden at this authentic country French restaurant; even more have sampled the bourride, bouillabaisse, and bass flambé. If you can't actually make it to the Côte d'Azur, this is the next best thing. 38 MacDougal St. (475-7500). (M-E) AE.

Salaam Bombay—Sophisticated Indian food has made it to the heart of TriBeCa. Marble floors and a canopy above each table decorate the dining room. Regional specialties from all corners of the country include dahi batata poori from Bombay, khaman dhokla from Gujarat, and lamb pasanda from Kashmir. 317 Greenwich St. (226-9400). (M) AE, DC, DS, MC, TM, V.

SoHo Kitchen and Bar—Grape nuts celebrate the 96-spigot Cruvinet, ordering flights of Cabernets or seven Pinot Noirs to taste and compare, but SoHo neighbors love it, too—for all those beers on tap, for the thin-crust pizza, for a glance at the game on the TV overhead. 103 Greene Street., nr. Prince St. (925-1866). (I) AE, CB, DC, MC, V.

Tennessee Mountain—An 1807 landmark farmhouse, this BBQ joint serves up chicken and ribs that you're not likely to forget. Bring those breath mints and Handi-Wipes for all-you-can-eat on Monday night. 143 Spring St. (431-3993). (M) AE, MC, TM, V.

Tribeca Grill—Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the creative American cuisine and lively bar scene make it a popular downtown destination. Known for its roasted meats and fish specials. 375 Greenwich St., at Franklin St. (941-3900). (E) AE, DC, MC, V.

Zeppole at the TriBakery—TriBakery, the downtown bakery that morphs into a cozy Italian restaurant for lunch and dinner, has already won a loyal following with its fresh, tasty antipasti, delicious breads, and delectable pastas. Zeppoles, served in a paper bag, are a house specialty. 186 Franklin St. (431-1114). (M) AE, DC, MC, V.

Below 14th Street, East

Asti—This 70-year-old Village mainstay epitomizes the concept of the singing waiter. Professional opera singers perform arias and show tunes while waiters manage to carry a tune and serve orders of seafood fra diavolo, Maine lobsters, and Black Angus steak. 13 E. 12th St. (741-9105). (M-E) AE, CB, DC, MC, TM, V.

Osso Buco—Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. 88 University Pl., nr. 11th St. (645-4525). (M) AE, DC, DS, MC, V.

Below 14th Street, West

Greenwich Cafe—Open around the clock with a menu that crosses every border. Try the veal couscous and the Mediterranean antipasto plate. 75 Greenwich Ave. (255-5489). (I-M) AE, DC, DS, MC, V.

Lips—It had to happen eventually: a drag-themed restaurant (dress optional) with "prestigious drag memorabilia," entertainment, and, somehow, a clientele ranging from professionals to families. The Continental menu includes stuffed mushrooms, veal chops with fried leeks, and steak-frites. 2 Bank St. (675-7710). (M) AE, MC, V.

Rose Cafe—This quiet and casual American bistro draws a diverse crowd. One of the only places where you can go and sit on Fifth Avenue and not break the bank. 24 Fifth Ave., at 9th St. (260-4118). (M) AE, DS, MC, V.

Sazerac House—There's a lot of history in this eighteenth-century landmark building. A Village hang-out for 30 years, the Saz specializes in Cajun-inspired American food, like Louisiana crab cakes, jambalaya, and pan-seared salmon. 533 Hudson St., at Charles St. (989-0313). (M) AE, DC, MC, TM, V.

Villa Mosconi—Peter Mosconi and his brood offer a menu as reliable as traditional Italian home cooking. Find this old-world anachronism in the heart of Greenwich Village. 69 MacDougal St. (673-0390). (M) AE, DS, MC, V.

Ye Waverly Inn—This shrine to Colonial times offers American standards like chicken potpie, baked peasant meatloaf, Indian pudding, and hot mulled wine. The room in the landmark building, dated to 1844, has three working fireplaces, and is decorated, in true Laura Ashley fashion, with lace curtains and floral wallpaper. 16 Bank St. (929-4377). (M) AE, DC, DS, MC, V.

14th-42nd Streets, East Side

Bambu—There's a new flavor on East 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like ackee-and-callaloo tart with scotch-bonnet-and-tomato salsa, and coconut-curry lobster with banana-lentil salad. The relaxing, tropical dining room and bar have already attracted such boldfaced names and beautiful faces as Harry Belafonte, Marisa Tomei, Iman, and Roshumba. 243 E. 14th St. (358-0012). (M) AE, MC, V.



Opening Starving Artistry

Kurumazushi—a longtime temple of sushi zen—has moved to a second-story perch at 7 East 47th Street, not yet discovered by its passionate Japanese fans. The simple narrow space is nearly empty and serene as sushi sensei Toshihiro Uezu ad libs lunch for us. (Just say "omakase.") We watch as he makes the difficult trick of slicing the softest tuna belly look like child's play. Each sliver of sashimi shimmers, pure and fresh, an astonishment of textures building from a smush to a crackle: The toro soft as butter. Fluke fin. Imported kampachi. Wonderously delicate squid faceted like a jewel. Giant clam carved into tendrils. Abalone so firm it snaps. Small petals of sea urchin, our favorite uni, are piled against a hill of seaweed against a wall of shisho leaf.

Now it's time for sushi. Just a token cushion of warm rice, a murmur of wasabi. That's the chef's signature. First, toro again. Then snow crab from the waters nearest Tokyo (the preferred crab bed). Red snapper. Finally, glazed sea eel, the sweetness of the sauce playing against the muddy sea flavor. Beside it, three small cuts of a little toro roll.

"That was poetry," my pal tells the chef. "Now let's eat. Hungry stomach," he says in Japanese. Uezu laughs.

"We've eaten," I decide. "It's not just poetry. It's haiku." The check arrives. With tip: \$220, about \$45 per ounce of fish. We leave feeling rich and privileged, determined not to break the spell by rushing off to the nearest hot-dog stand.

GAIL GREENE

Bobby O's City Bites—Patrick Swayze's second restaurant (with partner Bobby Ochs) specializes in casual American fare like steak, sandwiches, pizzas, and soup. The laid-back atmosphere and affordable food draw a young neighborhood crowd that mingles and eats surrounded by enormous photos of celebrities taking—you guessed it—big bites. 560 Third Ave., at 37th St. (681-0400). (I-M) AE, CB, DC, MC, V.

Brew's—As casual and comfortable as a burger joint gets. This two-story landmark always pleases. Great beer selection, and the always hospitable longtime owners, the Brew family, make this an oasis in the desert above 14th Street. A new attraction is a weekend brunch accompanied by live Irish music, and fifteen versions of that most archetypal brunch drink, the Bloody Mary. 156 E. 34th St. (889-3369). (I) AE, MC, TM, V.

Heartland Brewery—A rollicking brewpub with a lively outdoor café and a menu as American as its Thomas Hart Benton-ish murals. Accompany your choice of microbrew with comfort food like meat loaf with buttermilk smashed potatoes, grilled Black Angus sirloin, and—for adventurers—buffalo burgers. The beer-weary can sample among the city's largest selection of single-malt scotches and tequilas. 35 Union Square W. (645-3400). (I) AE, DC, MC, TM, V.

Mendy's—This kosher midtown deli proudly claims to be New York's only Jewish sports bar and serves hearty American fare like soups, salads, steaks, and chops. 61 E. 34th St. (576-1010). Also, 208 W. 70th St. (877-6787). (I-M) AE, DC, DS, MC, TM, V.

Patria—Zesty Latin American fare brought to you in a festive high-energy atmosphere. The three-story dining room suits the changing mood of diners: bright and airy by day and warm and earthy by night. Chef Doug Rodriguez comes from Miami via a childhood in Brooklyn. Really. And Ariel Lacayo may be the coolest maitre d' in town. Try the Mojito, Patria's signature drink made from sugarcane. 250 Park Ave. So., nr. 20th St. (777-6211). (M) AE, MC, V.

Piccolino—A country-style Italian restaurant in midtown offering homemade pastas and thin-crust pizzas in rustic pink—if you can picture that—duplex surroundings. (The building is a century old.) Worth trying are the risotto pescatore, shrimp-pesto pizza, and veal quattrotomato. 8 E. 36th St. (683-6444). (M) AE, DC, MC, V.

Rossini's—This elegant split-level restaurant offers Northern Italian cuisine and live music nightly. Chef Gilberto specializes in seafood, and private parties are easily accommodated. 108 E. 38th St. (683-0135). (E) AE, DC, MC, V.

The Water Club—This romantic spot overlooking the East River is a favorite for formal affairs, but even your average demanding New York diner would be happy with the American menu and the airy, yacht club-like setting. As to be expected in this nautical environment, there's a heavy emphasis on seafood like lobster and soft-shell crabs, and a massive spread for Sunday brunch. Jackets suggested in the main dining room. F.D.R. Drive via 23rd St. (683-3333). (E) AE, CB, DC, MC, V.

14th-42nd Streets, West Side

Appetito Ristorante—A good bet in midtown for Italian food like black linguine with seafood sauce. 47 W. 39th St. (391-5286). (M) AE, DC, MC, V.

Aquamarine—A trailblazer on the Hudson waterfront, this new restaurant plays up its exceptional location with a sculpture garden, a river walk, sunset views, and patio dining. The American menu features curry-dusted Chilean bass with mashed potatoes, and black-pepper-glazed pork chop with a potato crisp. Hudson River and 26th St. (243-9500). (M) AE, CB, DC, DS, MC, TM, V.

Cafe Americanstyle—An ideal rest stop for Lord & Taylor shoppers, whether they're simply grabbing a bite or resting their weary feet for hours. American fare in a simple setting. A welcome respite from the unruly retail throng. 424 Fifth Ave., nr. 39th St. (391-3344). (M) AE, DC, DS, MC, V.

Da Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a

Euro—New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. 107 W. 17th St. (989-0303). (E) AE only.

Flowers—A fashionable Flatiron restaurant with surprisingly tasty and innovative food and a lively atmosphere. Sample the chef's modern renderings of shrimp rolls, baby lamb chops, and baked Alaska. 21 W. 17th St. (691-8888). (M-E) AE, DC, MC, TM, V.

Restivo Ristorante—An elegant, candlelit Chelsea spot for Northern and Southern Italian fare. Specialties include breaded veal with arugula-and-tomato salad, carpaccio, and puttanesca. 209 Seventh Ave., at 22nd St. (366-4133). (M) AE.

Sushi Works—A casual spot frequented mostly by garment-center workers, popular for takeout sushi and assorted Japanese dishes like teriyaki chicken, seared tuna sashimi, and guacamole tuna. Also a handy spot for made-to-order platters and custom catering. 526 Seventh Ave., nr. 38th St. (921-7767). (I) (\$).

37th Street Hideaway—Restaurant and supper club in the former home of John Drew Barrymore. Dance to live music—this month, it's Nina Murani and her trio—between courses of Northern Italian fare, best sampled on the prix fixe lunch and dinner menus. Free parking available after five; closed Sunday. 32 W. 37th St. (947-8940). (E) AE, DC, DS, MC, V.

World Yacht—Take an out-of-town visitor to see the sights—all of them—over dinner. The luxury yacht boards at six, and sails from seven until ten. Pier 81, W. 41st St. and the Hudson River (630-8100). (E) AE, MC, V.

43rd–56th Streets, East Side

Café Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. 200 Park Ave., 45th St. at Vanderbilt Ave. (818-1222). (M) AE, DC, MC, V.

Charlton's—A traditional American steakhouse with dark wood, white tablecloths, and all the expected accoutrements. Besides beef, there are crabcakes, lamb chops, and homemade soups, plus an extensive list of wine and beer. 922 Third Ave., nr. 55th St. (688-4646). (M-E) AE, DC, MC, V.

Coldwaters—Lots of fresh, simply prepared seafood: steamers, soft-shell crabs, lobsters, and grilled shrimp and scallops in a casual atmosphere. 988 Second Ave., at 52nd St. (888-2122). (M) AE, DC, DS, MC, V.

Denim & Diamonds—This southwestern grill and upscale nightclub is midtown's best place for country dancing in a corporate atmosphere. 511 Lexington Ave., nr. 48th St. (371-1600). (I) AE, MC, V.

Divine Bar—This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can unwind. The eclectic menu includes smoked-duck breast bruschetta and chocolate fondue with fruit. 244 E. 51st St. (319-9463). (I) AE, MC, TM, V.

The Four Seasons—Philip Johnson designed this cathedral of modernity. Picasso did the tapestry. And the place remains a classic 30 years later. The

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some New York advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, \$35 and over per place; (M) = moderate, \$15–\$30 per place; (I) = inexpensive, \$15 and under per place.

Following each listing there is also a code indicating acceptable methods of payment: (S) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

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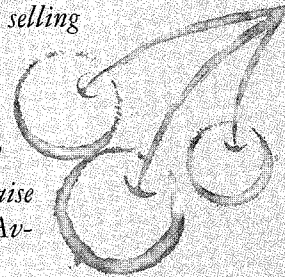
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Banquet Manager: Kristen McGowan 212-582-0101

Opening Bargain Bin

With his brand-new shop, Best Cellars, sommelier Joshua Wesson hopes to translate the sometimes humbling complexities of wine lingo into a much simpler lexicon. David Rockwell's accessible, streamlined design uses recessed wall storage and arranges the hundred-bottle inventory by taste, each represented by an identifiable icon—juicy (cherries), luscious (lips), fizzy, fresh, soft, smooth, big, and sweet—rather than by varietal, vintage, or country of origin. And by selling only wines under \$10, Wesson and his partners hope to transform wine buying into as stress-free an errand as picking up a six-pack of Bud at Sloan's. "Wine should be an affordable luxury," says Wesson—one for which "you don't need to raise a pinkie or use a stem glass." (1291 Lexington Avenue, near 87th Street.)



Grill Room is where the term *power lunch* got its start in the seventies. The pool room is where the rest of us go for achingly expensive fare like foie gras and figs and chocolate velvet. 99 E. 52nd St. (754-9494). (E) AE, CB, DC, MC, V

Fresco—It's a family affair: The Scottos, including broadcasting star Rosanna, have created a room where you'll find stars at your feet and hearty portions of modern Tuscan fare (rich homemade pasta, thin and crispy grilled pizza, chops and fish) on the table. 34 E. 52nd St. (935-3434). (M) AE, DC, MC, V

Fresh Basil's Trattoria—This casual midtown Italian restaurant prides itself on its friendly service and contemporary atmosphere. Try the gnocchi Aurora, the seafood pescatore, or the grilled veal chop with portobello mushrooms. 663 Lexington Ave., nr. 55th St. (888-4292). (M) AE, DC, MC, V

Giambelli 50th Ristorante—Elegant Northern Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as carefully considered. 46 E. 50th St. (688-2760). (M) AE, CB, DC, MC, V

Jimmy Sung's—This elegant midtown restaurant serves classic Hunan cuisine and a sampling of dishes from other regions. Private dining rooms are perfect for special occasions, business meetings or mini-banquets. 219 E. 44th St. (682-5678). (I-M) AE, DC, MC, TM, V

La Méditerranée—A cozy midtown bistro famous for its simple, well-priced peasant food. Try house specials like cold poached salmon, chilled stuffed baby lobster, and baby lamb chops. 947 Second Ave., nr. 50th St. (755-4155). (M) AE, DC

Le Périgord—This romantic French restaurant near Sutton Place is famous for its classically prepared, elegantly presented French cuisine. The regular clientele, with a liberal smattering of celebrities and diplomats, is the type that dresses for dinner—a good thing, since jackets are required. Open Sundays. 405 E. 52nd St. (755-6244). (E) AE, DC, DS, MC, V

Lutèce—The name is still synonymous with dishes like Dover sole, cassoulet, and rack of lamb. After three decades of defining traditional French cuisine, master chef André Soltner ceded the reins to relative innovator Eberhard Müller. The kitchen still astonishes. 249 E. 50th St. (752-2225). (E) AE, CB, DC, MC, V

Montebello—Shifting gears between neighborhood dinners and business lunches, the room transports patrons from their bustling surroundings to Northern Italy. 120 E. 56th St. (753-1447). (M) AE, CB, DC, MC, V

Morton's of Chicago—This midwestern import has taken Manhattan by storm, winning converts with its tender double porterhouse and men's club charm. Hard to believe it's a chain. 551 Fifth Ave., at 45th St. (972-3315). (E) AE, DC, MC, V

Naples Ristorante e Pizzeria—This new, sprawling Italian restaurant and carry-out in the MetLife building serves authentic Neapolitan cuisine, including excellent thin-crust pizzas, baked to order by experienced pizza masters imported directly from Italy. Also try the twice-baked sandwiches and the wide array of wines by the glass. 200 Park Ave., at 45th St. (972-7001). (I-M) AE, DC, DS, MC, V

Otabe—Customers are ministered to by their own chefs in the private teppan-grill rooms. The cool, contemporary décor—beige tones and wood paneling—in the main dining room brings serenity to midtown. 68 E. 56th St. (223-7575). (M) AE, DC, MC, V

Regents—There's live music nightly in this American restaurant, decorated in the British colonial style. Tuna tartare and salmon trout are a sampling of what's available on the menu. 317 E. 53rd St. (593-3091). (I-M) AE, MC, V

San Martin's—Continental cuisine with big, squishy booths. Eurocafé feel bolstered by a selection of foreign dailies on the tables out front. 143 E. 49th St. (832-0888). (M) AE, DC, DS, MC, V

Shinbashi—Authentic Japanese cuisine, including tempura, sukiyaki, teriyaki, and sushi, served in elegant surroundings. 280 Park Ave., at 48th St. (661-3915). Also, Shinbashi-an, 141 E. 48th St. (752-0505). (M) AE, CB, DC, MC, V

Smith & Wollensky—Carnivores keep this popular steakhouse jumping. All wood and brass, it has the

look of a private men's club, the noise of a locker room, and a serious wine cellar. Third Ave. at 49th St. (753-1530). (M) AE, CB, DC, DS, MC, V

Tatou—Gilded-plaster satyrs, bubble-toting cherubs, jazz onstage, and American-influenced French cuisine. Executive chef Michel Bourdeaux has gussied up the menu with dishes like Caribbean-style grilled swordfish on spinach, and cabbage stuffed with mushroom and roasted squash. During the more sedate lunch hour, dine to the background music of harp or a classical trio. 151 E. 50th St. (753-1144). (M-E) AE, CB, DC, DS, MC, V

Tropica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. 200 Park Ave., nr. 45th St. (867-6767). (M) AE, CB, DC, MC, V

Vong—Wow! This is Thai to die for. Chef Jean-Georges Vongerichten's little Third Avenue-by-way-of-Bangkok palace was designed by architect David Rockwell, and it's a showy temple indeed—there's gold leaf on those walls. The menu's full of wonders, starting with the crab rolls and coconut-milk-and-galangal soup. 200 E. 54th St. (486-9592). (E) AE, CB, MC, V

Wylie's Rib & Steak Joint—And a true "joint" it is, with messy finger food like baby back ribs, plus steak and barbecued chicken. 891 First Ave., at 50th St. (751-0700). (M) AE, DC, DS, MC, TM, V

Yan Van Van—This convenient pit stop for midtown office workers offers the currently trendy pan-Asian fusion of Korean, Chinese, and Japanese cuisines. Try the yakimiku or shabu shabu cooked tableside. Vanderbilt Ave. bet. 43rd St. and 44th Sts. (973-0461). (I-M) AE, MC, V

Zaro's Bread Basket—Most famous for its baked goods, this quick-service midtown shop is also handy for takeout sandwich and salad lunches. 466 Lexington Ave., at 46th St. (292-0175). (I) AE, DS, MC, V

43rd–56th Streets, West Side

American Festival Café—Lunch inside this glamorized eatery with rotating American folk art. Skaters in winter and a garden in the summer and early fall make for fierce window-seat competition. Rockefeller Plaza, 20 W. 50th St. (332-7620). (M) AE, DC, MC, V

Bombay Palace—This newly refurbished, elegant Indian restaurant has been serving its refined ver-

sions of tandoori lobster, lamb kandhari, and chicken kashmiri to a midtown office crowd for years. Try the excellent selection of Indian breads. 30 W. 52nd St. (541-7777). (M) AE, MC, TM, V

Broadway Joe—Located in a townhouse on Restaurant Row, this steakhouse serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come find your NINAs while you dine. Discount dinner parking. Private parties. 315 W. 46th St. (246-6513). (M-E) AE, DC, DS, MC, TM, V

Century Café—Theater-district café popular among actors and fans alike, with a prix-fixe menu and American fare like filet mignon and grilled salmon. 132 W. 43rd St. (398-1988). (M) AE, CB, DC, MC, V

Ciao Europa—Midtown Italian in an elegant, castle-like setting, with ceiling-high murals painted in 1937. Regulars swear by the pasta and desserts. 63 W. 54th St. (247-1200). (E) AE, DC, DS, MC, V

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. 120 W. 51st St. (956-7100). (M-E) AE, CB, DC, DS, MC, V

Ellen's Stardust Diner—A tribute to that archetype of mid-century American gastronomy, this theme diner serves up iconic nourishment, from "Mom's meatloaf platter" to "grilled chicken T-bird" salad. 1650 Broadway, at 51st St. (956-5151). (I) AE, DC, MC

Fashion Café—The notion of model-owned restaurants seems just a tad unlikely, but this midtown café gives the curious a megadose of stylish stimulation, from ongoing videos to weekly fashion shows. Nibble daintily on grilled balsamic chicken sandwiches, grilled portobellos, and apple pancakes. 51 Rockefeller Plaza (765-3131). (I) AE, MC, V

Frankie and Johnnie's Steakhouse—The oldest speakeasy in the city. In the same location in the theater district since 1926. Try the steaks and the chops. Yes, that was Tom Selleck. 269 W. 45th St. (997-9494). (M) AE, DC, MC, V

Java Shop—A full-service coffee shop, offering take-out and waiter service. The American menu includes Belgian waffles, oven-baked fried chicken, salads, and breakfast served all day long. Charles Morris Mount created a sleek, contemporary design, with a java-influenced color scheme. 1611 Broadway, at 49th St. (246-1960). (I) AE, DC, DS, MC, V

Johnnie's—This small, old-world Italian restaurant has been a midtown fixture for over three and a half decades. The menu runs the gamut from ba-

sic pastas to chicken, veal, and seafood dishes; the \$14.95 dinner special is a particularly good deal. 135 W. 45th St. (869-5565). (I-M) AE, DC, MC, V.

Judson Grill—Bustling space in midtown office tower with surprisingly inventive American grill food and a bar scene to rival most. 152 W. 52nd St. (582-5252). (E) AE, DC, MC, V.

La Côte Basque—Jean-Jacques Rachou's transplanted shrine to French cooking has preserved the Basque murals and the coddled atmosphere of the original location one block east. Modernized, with a menu more "American with a French accent," and with the accomplished Lincoln Carson replacing pastry chef Richard Leach, the old-world institution has been successfully reborn. 60 W. 55th St. (688-6525). (E) AE, DC, MC, V.

La Primavera—Theater-district Northern Italian offering prix-fixe dinners and house specials like veal porcini, fettuccine salmonati, and scallopine con porcini. 234 W. 48th St. (586-2797). (E) AE, MC, V.

Lattanzi—Reliable Italian in a romantic garden. Go when there's no danger of a curtain rising or falling soon for special attention. 361 W. 46th St. (315-0980). (M) AE only.

Le Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have already won a very loyal following. 155 W. 51st St. (489-1515). (E) AE, DC, MC, V.

Le Rivage—Pretheater bistro: reasonable prices, efficient service, and satisfying fare. 340 W. 46th St. (765-7374). (M) AE, MC, V.

Martini's—Convenient for pre- and posttheater, with a buzzing year-round sidewalk café and chef Richard Krause's rustic homemade pastas, charcoal-grilled seafood, and wood-oven pizza. 810 Seventh Ave., at 53rd St. (767-1717). (M) AE, DC, DS, MC, TM, V.

Osteria al Doge—Cheerful restaurant in the theater district serving fine Northern Italian cuisine, with a menu that includes fritto misto, risotto, and a variety of pizzas and pastas. 142 W. 44th St. (944-3643). (M) AE, DS, MC, V.

Osteria del Circo—The restaurant of the moment, partly because of its excellent bloodlines (Sirio Maccioni's brood of charming sons runs the place) and partly because of its flavorful, home-style Italian menu. Be sure to try anything created by proud mother (and food consultant) Mrs. Maccioni. 120 W. 55th St. (265-3636). (E) AE, MC, V.

Pallo—Stylish midtown duplex restaurant, with a famous muraled bar and elegant preparations of sophisticated Northern Italian dishes like rabbit with prosciutto di Parma and lobster salad with cannellini beans. 151 W. 51st St. (245-4850). (E) AE, DC, DS, MC, V.

Patsy's—If it's good enough for Frank, it's good enough for you. Upscale Neapolitan eatery rooted in the glorious fifties. 236 W. 56th St.

(247-3491). (M) AE, CB, DC, DS, MC, V.

Rainbow Room—"Where troubles melt like lemon drops," boasts this perch in the sky. The restaurant is 65 stories up and more than 60 years old, and its stellar views of New York give it reason to gloat. Romantic, with a solid Continental menu. Jacket and tie required. 30 Rockefeller Plaza (632-5000). (E) AE, DC, MC, V.

Remi—Even the blockbuster mural of Venice isn't enough to distract diners from elegant Italian cuisine, with roasted baby goat and unique pastas like ravioli with tuna and ginger. In warmer weather, dine (and smoke cigars) alfresco. 145 W. 53rd St. (581-4242). (E) AE, DC, MC, V.

Ruth's Chris Steakhouse—A steak cooked in butter is the centerpiece of this successful upscale chain's take-no-prisoners march east across the country. Steak served in a series of connected, muted, and wood-paneled dining rooms. 148 W. 51st St. (245-9600). (E) AE, DC, MC, V.

The SeaGrill—Plush, cozy dining room open to garden tables in the summer and offers a view of the Rockefeller Center skating rink in winter. The serving team does cartwheels toting crab cakes with two sauces, mint-touched carpaccio of yellowfin-tuna mignon, and swordfish steak at premium prices. Rockefeller Plaza, 19 W. 49th St. (332-7610). (E) AE, DC, MC, V.

Stage Delicatessen—A landmark deli that serves gigantic sandwiches, every one of which is worth returning for. 834 Seventh Ave., nr. 54th St. (245-7850). (I) AE, MC, V.

Sullivan's Restaurant & Broadcast Lounge—This restaurant's nostalgic location in the landmarked Ed Sullivan Theater informs its classic style, with "Hollywood" booths, 30-foot ceilings, and mahogany bars. The American menu features such diverse selections as surf-and-turf and pan-seared scallops with truffle mashed potatoes. Try the pretheater prix fixe, or stop in for a late bite. Live jazz Wednesday nights. 1697 Broadway, nr. 53rd St. (541-1697). (M) AE, DC, DS, MC, V.

T.G.I. Friday's—When you crave the familiar, this casual American chain provides predictably decent grub like burgers, steaks, pastas and potato skins. 761 Seventh Ave., at 50th St. (767-8350). Also, seven other Manhattan locations. (I) AE, DC, DS, MC, V.

'21' Club—The new, old, younger '21' has lost its hauteur at the door but not its toys in the artfully restored saloon. Club classics alongside contemporary whimsy at prices that stagger, but from 10:30, supper is a bar-

gain. 21 W. 52nd St. (582-7200). (E) AE, CB, DC, MC, V.

Victor's Cafe 52—Until the fall, this is as close to Cuba as you can get—at least in this neighborhood. 236 W. 52nd St. (586-7714). (M) AE, CB, DC, MC, TM, V.

57th-60th Streets

Central Park South—A newcomer to the Central Park South strip of hotels and restaurants, specializing in globally inspired American food like tuna tartare with curry oil, lotus-root chips, grilled veal chops, and Arctic char with sautéed vegetables. Jacket required, unless you eat in the bar, which has its own, more casual menu. 150 Central Park So. (765-1444). (E) AE, DC, MC, V.

Contrapunto—Join the queue in this good-looking, updated restaurant that's added a roster of sophisticated meat and seafood dishes to its renowned pastas. 200 E. 60th St. (751-8616). (M) AE, CB, DC, DS, MC, TM, V.

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home at I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. 57 E. 57th St. (758-5700). (E) AE, CB, DC, MC, V.

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. 57 W. 58th St. (371-7777). (E) AE, CB, DC, DS, MC, V.

March—This small townhouse feels homey and romantic. Try confit and grilled duck touched with sweet and savory chutneys or Atlantic salmon with Middle Eastern spices and aioli. 405 E. 58th St. (754-6272). (E) AE, CB, DC, MC, V.

Mickey Mantle's—A sleek sports bar and restaurant with an art gallery, the requisite TV monitors, and a collection of vintage baseball jerseys. Features American cuisine like hickory-smoked baby back ribs, chicken-fried steak, and grilled swordfish. 42 Central Park So. (688-7777). (M) AE, DC, DS, MC, TM, V.

Motor City Cafe—Motor City music, live and memorialized in showbiz displays, keeps the crowds lining up. So do the down-home midtown versions of barbecue, fried chicken, meatloaf, and crab cakes. 104 W. 57th St. (581-8030). (I) AE, MC, V.

Nirvana—The only Indian restaurant with a superb view of Central Park and a varied menu of Bangladeshi and Pakistani specialties. Sample from a selection of curries, kormas, biryani, kababs, tandooris, and vegetarian dishes. 30 Central Park So. (486-5700). (M) AE, MC, V.

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. 1063 First Ave., at 58th St. (753-7407). (M) AE, CB, DC, MC, V.

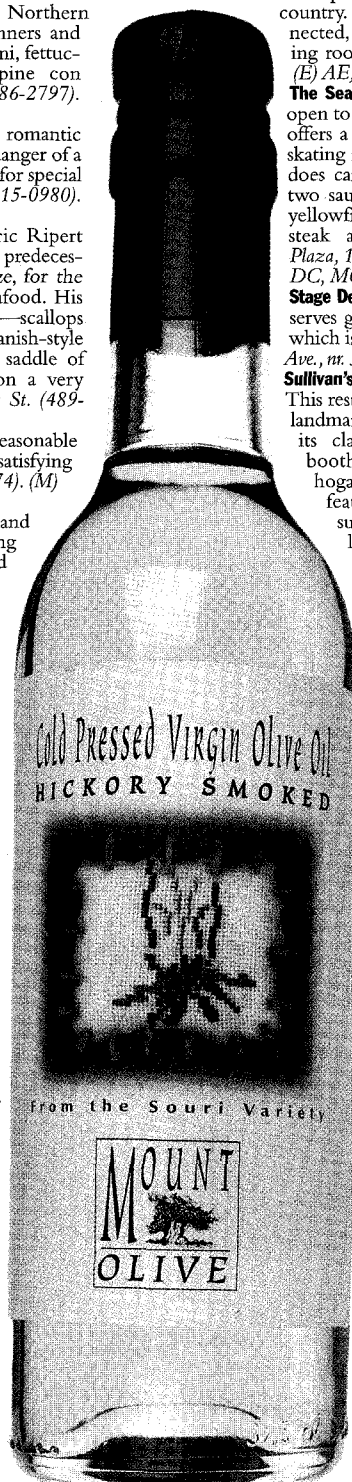
San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. 240 Central Park So. (265-5959). (E) AE, CB, DC, MC, V.

Serendipity 3—A fun house for grown-ups and kids alike, with a foyer boutique and a wildly eclectic American menu featuring frozen hot chocolate, foot-long hot dogs, and fabulous dessert concoctions. 225 E. 60th St. (838-3531). (I) AE, CB, DC, MC, TM, V.

Above 60th Street, East Side

Arizona 206—Innovative southwestern, situated amid a cluster of movie theatres, and spitting distance from Bloomingdale's. Adobelike setting with fireplace and active sort-of-singles bar. Ideal spot for a drink or a feast. 206 E. 60th St. (838-0440). (M) AE, MC, TM, V.

Arlo's—There aren't many restaurants of this caliber on this somewhat barren strip of York Avenue; chef Christian Caiazzo's New American menu, informed by his stint under Wolfgang Puck at



Tasting

The barbecue season is long gone, but you can capture that smoky flavor with the latest Israeli import—Mount Olive hickory-smoked cold-pressed virgin olive oil, made from souri olives, grown on ancient trees around Jerusalem. Use it to marinate chicken and vegetables, add a little to pasta sauces just before serving, or drizzle it over salad greens. (Available at Murray's Cheese Shop and Fairway uptown.) GILLIAN DUFFY

Postrio, shows creativity and verve. Try the grilled salmon with lemon couscous, wild-mushroom risotto, or grilled lamb chops with tapioca-currried rice and cucumber-yogurt sauce. 1394 York Ave., at 74th St. (327-0870). (M) AE, MC, V.

Baraonda—When the rest of the neighborhood is dark, this elegant Northern Italian hot spot is just starting to glow. The Rangers celebrated their Stanley Cup victory here, and yes, that was George Michael. 1439 Second Ave., at 75th St. (288-8555). (M) (\$).

Cafe Nosidam—Italian-American fare, and a people-watchers' paradise. When the weather warms up, dine on lobster ravioli and grilled American lamb chops in the sidewalk café. 768 Madison Ave., nr. 66th St. (717-5633). (M) AE, MC, V.

Cafe Word of Mouth—This second-floor perch is a cozy oasis for breakfast, brunch, dinner, or tea, and the contemporary American menu features updated comfort food like corned-beef hash with eggs, Irish soda bread, and an eclectic array of salads and sandwiches. 1012 Lexington Ave., nr. 72nd St. (249-5351). (M) AE, MC, TM, V.

Campagnola—Country-style Italian fare for the neighborhood—the whole neighborhood. 1382 First Ave., at 74th St. (861-1102). (M) AE, DC, MC, V.

Colony—This Upper East Side pan-Asian bistro features Thai, Vietnamese, and Malaysian cuisine in a room resembling Disney's version of a Polynesian village—except for the waitresses in Nicole Miller. Some of the cooks are fugitives from the wildly popular Ollie's. 1199 First Ave., at 65th St. (249-7338). (M) AE, MC, V.

Hi-Life Restaurant & Lounge—A seamless fusion of a steakhouse and an ocean-liner lounge. The dining room's landscape is speckled with round booths so big and luxurious that they seem structural. This place has two gears: As the evening wears on, the young-moms-with-strollers eatery gives way to an East Side hot spot complete with a sushi bar. 1340 First Ave., at 72nd St. (249-3600). (M) AE, DC, MC, TM, V.

Hurricane Island—This American restaurant named for an island off the coast of Maine specializes, of course, in fresh lobster and seafood, and offers a better-than-average selection of microbrews with selections from Belgium and Germany. 1303 Third Ave., at 75th St. (717-6600). (M) AE, MC, V.

Jolo—The grilled chicken with chickpea frittes is a great dish. But then, Jean-Georges Vongerichten doesn't make many mistakes in this elegant, jewel-like dining room situated on two floors of an East Sixties townhouse. Lunch upstairs, overlooking the street, is especially lovely. 160 E. 64th St. (223-5656). (E) AE, MC, V.

Letizia—Upper East Side neighborhood Italian that

treats everyone like a local. The food is drawn from all regions; the red snapper with fresh vegetables is a standout, as are the homemade desserts, and the wine list has won awards. Live piano music nightly. 1352 First Ave., nr. 72nd St. (517-2244). (E) AE, DC, DS, MC, V.

Nino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. 1354 First Ave., nr. 72nd St. (988-0002). (E) AE, DC, DS, MC, V.

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. 28 E. 63rd St., in the Lowell Hotel (935-2888). (E) AE, CB, DC, DS, MC, V.

The Restaurant at the Stanhope—You're standing on the steps of the Metropolitan Museum, parched, exhausted, and in search of that perfect watering hole. The Stanhope is back, serving tasty American fare. 995 Fifth Ave., at 81st St. (288-5800). (M) AE, DC, DS, MC, V.

Sign of the Dove—Because the room is lush and romantic, this restaurant has sometimes been overlooked in the pantheon of memorable New York institutions. Right now, the kitchen is among the city's best, turning out eclectic cuisine that draws from influences all over the world. The prix fixe lunch is a good way to test the chef's talents. 1110 Third Ave., at 65th St. (861-8080). (M) AE, MC, V.

Toraya—A Japanese teahouse offering an enticing assortment of confections, green teas, and desserts. 17 E. 71st St. (861-1700). (I) AE, CB, DC, MC, V.

Twins Restaurant—With a staff consisting entirely of identical twins, this is the only restaurant in town where you're meant to see double. The menu features American food with a doubles theme, from twin lobsters every Tuesday night to double chocolate fondue. There's an outdoor garden and space for private parties. On Monday nights, children under 10 eat free (until 9 P.M.) when accompanied by an adult. 1712 Second Ave., at 89th St. (987-1111). (M) AE, DC, MC, TM, V.

Wilkinson's Seafood Restaurant—This elegant seafood restaurant in Yorkville features fresh renditions of favorites like Maryland crab cakes with black-bean-and-corn salad, and sautéed red snapper with roasted-garlic-and-rosemary sauce. Late-night complimentary cheese buffet, plus a

large selection of vintage ports and cognacs. 1573 York Ave., nr. 83rd St. (535-5454). (E) AE, DC, MC, V.

Above 60th Street, West Side

Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. 1 W. 67th St. (877-3500). (M-E) AE, CB, DC, MC, V.

Hi-Life Bar & Grill—Big-city brasserie with retro feel—and a completely au courant sushi bar. During the week, the mahogany French doors, an overstuffed banquette, and the oversize goldfish tanks provide a cozy refuge for the neighborhood. Fine food that ranges from steamed dumplings to strawberry sundaes. After dinner every weekend, a DJ. tilts the place toward a party. 477 Amsterdam Ave., at 83rd St. (787-7199). (M) AE, DC, MC, TM, V.

Iridium Jazz Club—The American food in this subterranean jazz club will satisfy high and low cravings for everything from lobster to fried chicken. 44 W. 63rd St. (582-2121). (M) AE, DS, MC, V.

Main Street—This lofty dining room with a skylit atrium and general-store décor is a great place for large parties (or hungry couples) dining family-style on enormous platters of meat loaf, terrines of macaroni and cheese, and trays of filet mignon au poivre. Bring an appetite. 446 Columbus Ave., nr. 81st St. (873-5025). (M) AE, DC, DS, MC, TM, V.

Merlot Bar and Grill—The overwrought, fantastic architecture of what was formerly Iridium restaurant has been converted into this toned-down homage to the grape Merlot, of which there are 50 varieties. Representative French-American menu items include Brie en croute and salmon with lobster potatoes. 48 W. 63rd St. (363-7568). (M) AE, DC, MC, V.

Niko's Mediterranean Grill & Bistro—This uptown grill specializes in the cuisine of the moment: Mediterranean, with influences from Greece, Israel, Turkey, and Italy. Sample large portions of moussaka, lamb with orzo, grilled fish, kabobs, and—strangely—brick-oven pizza. 2161 Broadway, at 76th St. (873-7000). (M) AE, DC, DS, MC, V.

Ottoman Cuisine—This offshoot of a restaurant in Istanbul serves authentic Turkish fare like creamy tarama, fresh dolma, savory lamb and chicken kebabs, and lamb shank with eggplant and tomato. 413 Amsterdam Ave., nr. 80th St. (799-6363). (I-M) AE, MC, V.

Sfuzzi—The Manhattan branches of this national chain offer upscale pasta and pizza, in a casual, festive atmosphere. Popular among the drink-after-the-market-closes crowd, and other Upper West Siders heading home after a long day on Wall Street. 58 W. 65th St. (873-3700). Also, 2 World Financial Center (385-8080). (M-E) AE, MC, V.

West 63rd Street Steakhouse—Mahogany tables and red suede walls make this nice-ifed steakhouse less stultifying than its midtown brethren. Twenty-foot ceilings allow for a spectacular view of Lincoln Center, and there are seafood and pasta for those who enjoy the company of a meat-eater. 44 W. 63rd St. (246-6363). (M) AE, DC, MC, V.

Brooklyn

The River Cafe—It's always worth crossing the bridge to sit waterside, enchanted by the skyline and a celebration of contemporary American cooking that predates the throng. Outdoor seating in season. 1 Water St. (718-522-5200). (E) AE, CB, DC, MC, V.

Queens

Water's Edge—Every table has a view of Manhattan. A quiet and elegant space to partake of fancy American fare like lobster-and-leek strudel and Alaskan halibut with snow-pea greens, enoki mushrooms, and ginger broth. Jacket required. 44th Dr. at the East River (718-482-0033). (E) AE, DC, MC, V.



Happening Tuning Forks

Now that he's no longer reviewing, former *Times* restaurant critic Bryan Miller has recruited some of New York's top chefs (and aspiring rock stars) to sit in with his Pinballs zydeco band. The All Star Chefs' Review—featuring Michael Lomonaco (late of '21') on guitar, Peacock Alley's Laurent Manrique on button accordion, the SeaGrill's Ed Brown on congas, and an unlikely Drew Nieporent on washboard—kicks off a monthly run of insider restaurant comedy and Cajun jams at Catch a Rising Star (253 West 28th Street) this Wednesday.

nightlife

Keilor... Byron... Chemical Brothers

Concerts

A Prairie Home Companion—Lake Wobegon comes to midtown, starring that whimsical and sonorous Minnesota raconteur Garrison Keilor, with bluesy musical guests the Persuasions, jazz-organ giant John Hammond, and Keilor's stalwart piano man, Butch Thompson. 11/23 at 5:45 P.M. *Town Hall, 123 W. 43rd St. (840-2824).* \$27.50-\$32.50. *Sold out.*

Altan/Solas—An evening of jigs, reels, and airs from two Celtic-music supergroups, one from Dublin, the other from New York. Altan, the group with which Enya (then known as Eithne Ní Bhraonáin) got her start, may be able to claim exclusively Irish membership, but Solas's Seamus Egan has won All-Ireland Championships on enough instruments (four) to dispel any doubts raised by his outfit's Stateside origins. 11/22 at 8 P.M. *Town Hall.* \$20-\$25.

Chemical Brothers—Their new single "Setting Sun"—a collaboration with Oasis's Noel Gallagher—may be a bizarre rehash of the Beatles' "Tomorrow Never Knows," but in concert, this British duo of knob-twiddlers and beat-programmers is anything but derivative: The genuine rock attitude with which they imbue their gritty dance music proves that "live electronica" isn't the absurd proposition it threatens to be. 11/27 at 10 P.M. *Roxy, 515 W. 18th St. (777-6800)* \$20-\$25.

Deep Purple—True to form, these granddaddies of sludge-rock continue to put the "heavy" in heavy metal. 11/26-11/27 at 8 P.M. *Beacon Theatre, 74th and Broadway (307-7171).* \$29.50.

Ani DiFranco—Though she still releases music through her own tiny Righteous Babe label, the singer-guitarist has built a following devoted enough to make hers one of the country's top-grossing tours. No secret why: Live, the bubbly, incandescent performer throws off enough electricity to power a small city. 11/21-11/22 at 8 P.M. *Beacon Theatre.* \$23.50.

"The Guitar Trio"—The fret-board summit of Paco de Lucia, Al DiMeola, and John McLaughlin reconvenes after its highly acclaimed meeting over a decade ago. 11/20 at 8 P.M. *Avery Fisher Hall, Lincoln Center (721-6500).* \$25-\$50.

"Jazz—The Next Wave"—Don Byron hosts this forward-looking and warmly rooted showcase of expansive jazz composers and thrilling musicians, featuring his own band playing music from the new CD *Bug Music*—including works by bandleader John Kirby, Duke Ellington, and the great novelty-jazz composer Raymond Scott on 11/22. Pianist Marilyn Crispell opens with a solo piano performance. On 11/23, Byron presents two greats of jazz bass, Dave Holland and Victor Wooten. Concerts at 8 P.M. *BAM Carey Playhouse, 330 Lafayette Ave., Brooklyn (212-307-4100).* \$20-\$30.

Shujaat Khan—The North Indian sitar virtuoso, accompanied by Sandeep Das on tabla. 11/23 at 8 P.M. *Washington Square Church, 135 W. 4th St. (545-7536).* \$14.



Performance Righteous Babe

Punk-folk phenom Ani DiFranco tears into the Beacon Theatre November 21-22 for what is sure to be one of the most frank, intimate, and rudely joyful concerts the place will see all year.

Vanessa Mae—The virtuosic, photogenic violinist, known for glam videos, cheesecake photos, and rocked-out toccatas. 11/19 at 8 P.M. *Town Hall.* \$30-\$35.

Marlui Miranda—Performing music of the Amazon Indians and assorted Brazilian traditions. 11/23 at 8 P.M. *Symphony Space, 2537 Broadway, at 95th St. (864-5400).* \$18.

"New York Festival of Song"—The festival presents "An Ira Gershwin Celebration," starring Tyne Daly. 11/20 at 8 P.M. *92nd Street Y, Tisch Center for the Arts, Lexington Ave. at 92nd St. (996-1100).* \$20.

Social Distortion—While their musical and spiritual descendants (bands like the Offspring and Green

Day) have struck it rich with pop-ified versions of California punk, Social Distortion, the genre's elder statesmen, have flirted only sporadically with commercial success throughout their seventeen-year career. With their newest single, "I Was Wrong," they may have finally gotten it right, garnering the kind of MTV and radio rotation heretofore reserved for their progeny. With D Generation. 11/27 at 7:30 P.M. *Roseland, 239 W. 52nd St. (307-7171)* \$15.50.

Stone Temple Pilots—Though chief Pilot Scott Weiland was temporarily grounded earlier this year by legal hassles, the cock-rockers in alt drag haven't ground to a halt yet. The live show includes the kind of arena-rock trappings (swirling lights, lasers) and macho musical posing "alternative" music is supposed to eschew, guaranteeing a high spectacle-to-credibility ratio. 11/25 at 8 P.M. *Madison Square Garden, Seventh Ave. at 32nd St. (307-7171).* *Sold out.* 11/26 at 8 P.M. *Nassau Coliseum.* \$25.

Aki Takase and David Murray—11/21 at 8 P.M. *Lila Acheson Wallace Auditorium, Japan Society, 333 E. 44th St. (752-3015).* \$25.

Tool—Crypto-metal for short-haired head-bangers. 11/21 at 8 P.M. *Roseland.* \$17.50.

Trio 3—Saxophonist Oliver Lake, bassist Reggie Workman, and drummer Andrew Cyrille play with Japanese choreographer Roko Kawai. 11/21 at 8 P.M. *Symphony Space.* \$16.

Clubland

Bottom Line—A top-notch venue—with great sound, good sight lines, and pretty decent fries—given to rock, jazz, and folk artists of all stripes. 11/22: John Wesley Harding; The Kennedys; Stephen Fearing; CVS. 11/24: Johnny Winter Band; Rick Derringer Band. 11/27: Bo Diddley. 115 W. 4th St. (228-7880).

Brownie's—Avenue A's divey post-college rock spot, with good tap beers, on-the-rise bands, and the occasional big name trying to keep a low profile. Shows nightly at 9. 11/21: Slim Dunlap; Health and Happiness Show. 11/25: Rebecca Gates, of the Spinanes. 169 Ave. A, at 11th St. (420-8392). \$.

CBGB & OMFUG—Ground zero of punk's stateside explosion and, twenty years later, still a smoking, flier-strewn pit—in a good way. 315 Bowery, at Bleecker St. (982-4052). \$.

Chicago B.L.U.E.S.—A downtown blueserie, comfortably down-home, with living-room couches behind the stage. 11/21: Larry Burton. 11/22: Pinetop Perkins. 11/23: Ben E. King. 73 Eighth Ave., bet. 13th and 14th Sts. (924-9755). \$.

Coney Island High—St. Marks, not Coney Island, but still thrills and spills a plenty, with seedy outer-borough ambience and bands picked by Jesse Ma-

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. \$ = cash only.

lin, lead singer of local punk-preservationists D Generation. Every other Sat. night belongs to the famed trash-rock party "Green Door NYC." Mons. are given to the jungle-DJ. salon "Konkrete Jungle." 11/21: Pheobe Legere; Four Nurses of the Apocalypse. 15 St. Marks Pl. (674-7959).

The Cooler—The meatpacking district's subterranean, steel-corroded home to alternative rockers, avant-garde-jazz musicians, and mind-expanding DJ's. Every Tues., it's the electro-funk rotating-DJ. showcase party Analog. 11/22: Groove Collective. 416 W. 14th St. (229-0785).

Fez—Donovan, author of such sixties period-piece ditties as "Hurdy Gurdy Man" and "Mellow Yellow" (reputed to be a paean to the joys of banana-peel smoking), ended a thirteen-year recording hiatus this fall with a new album, *Sutras*. His hipster kids—actress Ione Skye and neo-glam rocker Donovan Leitch Jr.—may get all the attention these days, but Donovan père's mellow stylings should make his show, 11/19, the place to be for hip and hippy alike. 11/23: The Candy Butchers. Time Cafe, 380 Lafayette St. (533-2680).

Irving Plaza—A midsize bilevel rock venue with moody chandeliers and a sort of haunted-bordello look. It's a bit of a crush near the stage, but there's an amiable bar, 119, right around the corner for a preshow aperitif. "Savoy Sundays" are weekly swingfests of ballroom dancing. 11/21: Eric Bogosian. 11/26: Better Than Ezra. 17 Irving Pl. (777-6800).

Manny's Car Wash—A little Chicago on the Upper East Side. Mondays, beware salivating yuppie swells here for ladies' night. Every Sunday, it's Manny's World Famous Blues Jam. 1558 Third Ave., bet. 87th and 88th Sts. (369-BLUE).

Maxwell's—Louisville's Superdrag breathe new life into the concept of alternative pop. Their poster-boy looks and sweet harmonies say "bubblegum," but the sweat-drenched frenzy they whip up onstage is anything but light or sugary. They play 11/24, 11/21: Smog; Rebecca Gates. 11/22: Swingin' Neckbreakers; The Fleshtones. 11/23: Slim Dunlap. 1039 Washington St., Hoboken, N.J. (201-798-4064).

Mercury Lounge—Once a headstone parlor, now one of the city's hippest and most congenial music spots, hosting rock and country artists groomed for the more *au courant* time slots of MTV. 11/24: Derailers. 11/25–11/26: Canadian chanteuse Holly Cole, who recorded last year's transformative collection of Tom Waits songs, returns with *It Happened One Night*, another fine collection of neo-torch songs and haunting imprecations. 217 E. Houston St. (260-4700).

Paddy Reilly's—The home of the rollicking hip-hop-accented Irish band Black 47 on Saturdays and the punkishly feisty Rogue's March on Sundays. 519 Second Ave., at 29th St. (686-1210).

Rodeo Bar—A surprisingly untacky honky-tonk in Kips Bay—with gas-station signs, mounted longhorns, and peanuts in the shells. Its urban rockabillicious tend to be pierced and dyed. Monday nights, the ten-piece country band Western Caravan swings high and lonesome. 375 Third Ave., at 27th St. (683-6500).

Sidewalk Cafe—The back-room Fort is the latest home to New York's "anti-folk" scene, featuring impassioned, off-wacky guitar- and poesy-wielding artists, with the occasional Beat refugee. 94 Ave. A. (473-7373).

Sounds of Brazil—The city's premier world-music venue, presenting many acts that could fill stadia back home. 11/20: Seventies funk giants Slave. 11/23: Calypso king the Mighty Sparrow. 11/26: Reggae diva Sister Carol. 11/27–11/29: "First Annual French Caribbean Music Festival," featuring King Posse, Lakol, Tabou Combo, and others. 204 Varick St. (243-4940).

The Supper Club—A large, grand ballroom with a starry ceiling and challenging acoustics. 11/27: Bob Dylan's son, Jakob, leads his pop-savvy band,

the Wallflowers. 240 W. 47th St. (921-1940).

Tramps—One of the city's better venues for great roots music and happening indie rock, Tramps eschews high concept for straightforward presentation. Avoid the neck-craning mid-stage column by getting there early. 11/21: Lonnie Brooks; Ronnie Earl and the Broadcasters. 11/23: Sleepyhead. 11/26: Archers of Loaf. 11/27: Combustible Edison. 51 W. 21st St. (727-7788).

Westbeth Theatre—Guys with guitars have been moping inoffensively since time immemorial—or at least since Bread's heyday. So why is it that a band like Red House Painters, who pay a solemn visit 11/27, can still cause such a stir among the literocki? Maybe it's because singer-guitarist Mark Kozalek addresses the kind of "timeless" themes (love, loss, the like) to which



Talent Bop to the Future

The wonderfully unpredictable clarinetist Don Byron presents "Jazz—The Next Wave" (BAM, November 22–23), playing both novelties and sacred texts (Raymond Scott, Ellington) and hosting groundbreakers Marilyn Crispell and Dave Holland.

disaffected adolescents and feedback-weary adult-rock fans alike can relate: "I can't let you be," he sings on *Songs for a Blue Guitar*, the band's latest release, "Cause your beauty won't allow me." The stuff of which emo-rock classics are made. 11/22: Jazzhole; Valentine Smith; Track One A.B.; Too Cynical to Cry. 151 Bank St. (691-2272).

Wetlands—A groovy club-kid activist hang with neo-hippie atmosphere and far-flung musical guests. N.B.: Tuesday night is (Grateful) Dead Night. 11/20: Manic Street Preachers; Talking to Animals; Pusherman. 11/22: Liquid Soul; Fighting Gravity. 11/23: Baba Olatunji and his Drums of Passion. 11/24: "Deathstock III," featuring Cannibal Corpse, Smael, Immolation, Angel Coprose, and Insanity. 11/25: Toots and the Maytals. 11/26: Zen Tricksters. 161 Hudson St. (966-5244).

Jazz

Birdland—A roomy bandstand overlooking a classy-boite as suggestive of Big Band-era elegance as the club's name. The jazz restaurant is recently relocated from its uptown outpost. 315 W. 44th St. (581-3080).

Blue Note—Though it can be the city's highest-ticket jazz spot, the "jazz capital of the world" often presents two top-flight artists in one evening. This month the club celebrates its fifteenth anniversary, with an even more high-powered month of talent. 11/19–11/24: Celia Cruz with José "El Canario" Alberto. 11/26–12/1: McCoy Tyner Trio; John Scofield Quintet. Sets at 9 and 11:30. 131 W. 3rd St. (475-8592).

Cajun—A brassy and brightly lit bit of New Orleans in Chelsea, dedicated to Preservation Hall-style Dixieland. Regulars include Joe Muranyi, clarinetist for the last six years of Louis Armstrong's All Stars; Eddy Davis, a jazz banjoist; and Chuck Folds, a stride pianist and sometime accompanist to trumpet legend Doc Cheatham. 129 Eighth Ave., at 16th St. (691-6174).

Iridium Room—Michael Brecker is a saxophone stuntman. His post-Coltrane sound sheets the cleanest going, his tone the smoothest, his facility and control unparalleled—the man's bionic. Of course, that's hardly enough to recommend a jazz musician, but though he's been given to fusionoid excesses, the erstwhile *Saturday Night Live* fixture has the sure instincts and playfully askew ideas to go with the sometimes chilling clarity of his playing. His latest, *Tales From the Hudson*, is a decent straight-ahead outing, and his quartet here—including the ferocious drummer Jeff Watts—should throw him enough curves to keep things interesting. They play 11/19–11/24. At the gruffest opposite extreme is Stanley Turrentine, whom Brecker's liner notes thank, appropriately, right next to Sonny Rollins and Coltrane. "Mr. T." leads a quintet here 11/26–11/30. Sets at 8:30 and 10:30, Sun.–Thurs., with extra midnight set Fri. and Sat. 44 W. 63rd St., across from Lincoln Center (582-2121).

Knickerbocker Bar & Grill—A wood-paneled and brass-railed restaurant with Old New York ambience and excellent—occasionally legendary—pianists. 33 University Pl. (228-8490).

Knitting Factory—The Disneyland of downtown music, with three floors, two stages, two microbrew-bearing bars, and some of the biggest names in now music. 11/20–11/21 and 11/23: Henry Threadgill's Make a Move. 11/27: John Zorn's Duras; Six Degrees of Honey; Dim Sum Clip Job. 11/26: Trombonist Conrad Herwig presents "The Latin Side of John Coltrane." Mondays, tenor-saxophonist David Murray's big band the Next Legacy Orchestra holds forth, joined by guest artists such as Benny Russell (11/25). 74 Leonard St. (219-3055).

Small's—Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post-Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. Thurs.–Sun., shows start at 10. 183 W. 10th St. (929-7565). \$

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. 11/19–11/24: Pianist and composer Marc Copland performs music from his new record, *Second Look*. Every Sunday, Doc Cheatham plays from 2 to 6. Every Monday, it's the Spirit of Life Ensemble. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. 88 Seventh Ave. So., at Bleecker St. (242-1785).

Tavern on the Green—A somewhat overwrought restaurant in a touristy Central Park rest stop, the Tavern's Chestnut Room is still a top-flight jazz club—with excellent sound and a full roster of stars, and a scant \$4 cover on Mondays. Also new to Mondays is "Amanda on the Green," a series of performances by young singing, song-

Photograph by Anthony Barboza.

writing, and comedy talent presented by Amanda Green. *Central Park at W. 67th St.* (873-3200).

Village Gate—Recently reopened in a non-Village location, the institution features jazz and swing dancing nightly, from 10 P.M. to 2:30 A.M. 11/19–11/23: Peter Ecklund Quartet. 11/26–11/30: Roy Gerson Quartet. 240 W. 52nd St. (307-5252).

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Mondays, the Vanguard Jazz Orchestra swings on. 11/19–11/24: George Coleman Quartet, with Harold Mabern and Jamil Nasser. 11/26–12/1: Tommy Flanagan Trio, with Peter Washington and Lewis Nash. Sets at 9:30 and 11:30 P.M. and 1 A.M. 178 Seventh Ave. So., at 11th St. (255-4037). \$.

Visiones—Spanish food and avant-ish jazz guests, along with some funkified post-boppers. Every Monday, Gil Evans protégé and composer Maria Schneider leads her excellent seventeen-piece orchestra at 9 and 11. Every Sunday, it's the Gust. W. Tsilis Quartet. Sets at 9 and 11, with extra show Fri. and Sat. at 1 A.M. 125 MacDougal St. (673-5576).

Zinno—A pretty Italian restaurant with a tiny piano on its awning, Zinno is more dining spot than jazz club, though its musical guests are often pleasant surprises. 11/25–11/30: Pianist John Bunch, bassist Jay Leonhart, and guitarist Bucky Pizzarelli. 126 W. 13th St. (924-5182).

Comedy

Caroline's Comedy Club—In Times Square just down the street from the *Letterman* show. 11/20: T.K. Kirkland. 11/21–11/23: Mark Curry. 11/21: "Scared Scriptless." 11/24: Joy Behar. 11/27–12/1: Darrell Hammond. 1626 Broadway, bet. 49th and 50th Sts. (757-4100).

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Ray Ro-

mano, Tony Woods, Greer Barnes, John Joseph, Lewis Sheffer. Shows Fri. 9 and 11 P.M., Sat. 9 P.M., 10:45 P.M., and 12:30 A.M., and Sun.—Thurs. at 9 P.M. 117 MacDougal St. (254-3480).

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. 1118 First Ave., bet. 61st and 62nd Sts. (593-1650).

Gotham—An elegant, trendy, and, at 3,300 square feet, palatial new comedy spot in the Flatiron District. Sun., Mon., and Tues. at 8:30 P.M.; Thurs. at 8:30 and 11 P.M.; Fri. at 9 and 11:30 P.M.; Sat. at 9:30 P.M. and midnight. Cover is \$12 plus two-drink minimum Fri.—Sat., \$8 on weeknights. 34 W. 22nd St. (367-9000).

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. 11/23: Teddy Smith; J. R. Havlin; Rich Ceisler; Greg Carey. Sun.—Thurs. at 9 P.M.; Fri. at 9 and 11:30 P.M.; Sat. at 7:30, 9:30, and 11:30 P.M. 236 W. 78th St. (595-0850).

Cabaret

Algonquin Hotel—Through 1/4: Andrea Marcovicci. Tues.—Sat. at 9 (dinner at 7); Fri.—Sat. also at 11:30 (supper at 10:30). \$30; \$15 minimum. 59 W. 44th St. (840-6800).

Arclimboldo—On Sunday evenings, this stylish tratoria in the U.N. neighborhood offers "Opera With Taste," a series of programs featuring selected arias performed by a rotating ensemble of up-and-coming young stars from the Metropolitan Opera, at 7 and 8:30. The prix fixe dinner menu (seatings at 6:15 and 7:45) is \$40; no music charge. 220 E. 46th St. (972-4646).

Asti—Singing-waiter frolics with an emphasis on opera and operetta (frequently shoulder to shoulder and bolder and bolder) is the keynote of this Village landmark. No music charge. 13 E. 12th St. (741-9105).

Bemelmans Bar—Michael Devine plays Tuesdays through Saturdays, 5:30–8 P.M. Through 12/31: Barbara Carroll plays 9:45 P.M.–12:45 A.M. \$10 music charge; no minimum. *Carlyle Hotel, Madison Ave. at 76th St.* (744-1600).

Cafe Carlyle—No less a personage than Bobby Short comes home to roost, occupying his favorite haunt through Dec. 31. Tues.—Sat. at 8:45 and 10:45 P.M. \$45; no minimum. *Carlyle Hotel, Madison Ave. at 76th St.* (744-1600).

Cafe Pierre—Stop by for the dancing on Friday and Saturday evenings from 8:30 to 12:30, backed up by the romantic stylings of singer-pianist Kathleen Landis and her trio. \$15; jacket and tie required. 2 E. 61st St. (940-8185).

Catch a Rising Star—Recently reborn, this variety showplace now smells of big money. Visitors to the Catch Bar & Grill will view "The Loft," a stage set as an N.Y.C. apartment, where stand-up, sketch, and alternative comedians—along with musicians, cabaret artists, and others—perform. 11/21–11/23: Bobby Caldwell with his sixteen-piece big band. Shows Tues.—Thurs. at 8:30; Fri. and Sat. at 8:30 and 11. 253 W. 28th St., bet. Seventh and Eighth Aves. (244-3005).

Claire—Jazz vocalist David Downing. Thurs. and Sun. at 9, Fri. and Sat. at 9:30, Sun. at 1. No cover, no minimum. 156 Seventh Ave. (255-1955).

F. illi Ponte—Pianist-singer David Raleigh rocking the room at the newly renamed BeCa (Below Canal) Bar with his group, the Little Big Band. Wed.—Sat. from 8 to 1. No cover, no minimum. 39 Debrosses St. (226-4621).

Ibis—This Mediterranean-flavored supper club, popular in the early eighties, has reopened with a variety show incorporating song, dance, magic acts, and—what else?—belly dancing. Wed.—Sun. at 9. Dinner and performance, \$45. Performance only: \$5 with a \$20 minimum Wed.—Thurs., \$10 with a \$20 minimum Fri.—Sun. 327 W. 44th St. (262-1111).

Michael's Pub—Woody Allen tooted his last clarinet line at the old Michael's on East 55th Street. The cabaret has now moved across town to the Parker Meridien Hotel, trading saloon ambience for that of a Parisian Rive Gauche salon in the thirties. Allen's New Orleans Funeral & Ragtime Orchestra should be quite at home. They play Mons. at 8:45 and 11. \$25 cover, plus a two-drink minimum. *Bar Montparnasse, Parker Meridien Hotel, 118 W. 57th St.* (758-2272).

Rainbow and Stars—Maureen McGovern, with her sweet yet powerful voice, returns to this increasingly prominent venue to celebrate the music of Harold Arlen in conjunction with the release of her new CD, *Out of This World*. Through 11/23. \$40 cover. Tues.—Sat. at 8:30 and 11; dinner required at early shows. 30 Rockefeller Plaza, 65th floor (632-5000).

Sardi's—The Joe Traina Quintet is in the second year of its wildly successful Friday-evening engagement in the Club Room here, playing jazz, swing, and show tunes with guest vocalist Barbara Fasano at 10:30. (A CD of recordings from the series was recently issued and is well worth your notice.) No cover, no minimum. 234 W. 44th St. (221-8444).

Sullivan's—Broadway's newest retro-fifties snugery is being kicked off with sounds appropriate to the pose. Wednesday and Thursday evenings are given over to a revolving assortment of jazz talent. Fridays, enjoy the R&B sounds of Gordon Edwards and his band Stuff. The whole scene is under the supervision of the *Late Show's* bespectacled musical director and keyboardist (and restaurant co-owner). Conveniently enough, he only has to run down a flight of stairs or two in the Ed Sullivan Theater to be on it. No cover; there's a two-drink minimum on Fri. and Sat. 1697 Broadway, at 53rd St., in the Ed Sullivan Theater (541-1697).

Windows on the World—At the recently opened (and somewhat immodestly named, frankly—but, hey, this is New York) Greatest Bar on Earth, pianists Ernie Scott and Greg McKenzie can be found on hand seven days a week; a small combo is added to the mix Thursday through Saturday. No music charge Sun.—Wed.; Thurs.—Sat., \$10 per person after 9. 1 World Trade Center, 107th floor (524-7000).

Phenomenon The Morning After

New York after-hours parties often inspire the more unhealthy sorts of decadence—it takes *unnatural* substances to stay up past 5 A.M. So it's impressive that Body & Soul, the city's only after-after-hours party (it starts at 11 A.M. on Sunday), is not only seemingly narcotics-free but, paradoxically, *has actually got it goin' on*. Located at TriBeCa's year-old club Vinyl (157 Hudson Street)—the oft-reincarnated home of the defunct Shelter, Quick, and Area—Body & Soul unites the kind of disarmingly eclectic crowd that hasn't mingled since the close of the legendary Paradise Garage. Distinctions that tend to stereotype a club—race, sexual preference, age, and area code—don't apply here. Veteran D.J. François Kevorkian (no relation to Doctor Death) spins a "spiritual" mix of progressive house, reggae, jungle, acid jazz, and the occasional disco anthem for his heathen worshipers. "This is a truly underground party—it's not about being seen," says Vinyl owner Nick Ditomasso, noting both the crowd's whatever fashion sense (dress is to sweat, not impress) and the room's uncharacteristic darkness (typical club special effects—blinding strobe lights, smoke machines, etc.—are thankfully kept to a minimum). The energy here is 100 percent organic—the bar doesn't even serve hard liquor. It does, however, feature turkey sandwiches and ice-cream pops.

JAMES PATRICK HERMAN



the mix

Toy Stories... Lolita... Microsoft Redux

John Leonard's Television Notes

For My Daughter's Honor (11/20; 9 to 11 P.M.; CBS) teaches Mary Kay Place and Mac Davis that the town they live in cares more about a high-school team without a coach than it does about a high-school girl (Nicholle Tom) who has been seduced by that coach (Gary Cole). Some of us are worried about Gary Cole, who used to be a TV hero, as ex-cop late-night-radio-talk-show-host Jack Killian in *Midnight Caller*, but has since been reduced to a gloryhound General Custer, a satanic southern sheriff in *American Gothic*, and now this.

Smoke Alarm: The Unfiltered Truth About Cigarettes (11/21; 7 to 7:30 P.M.; HBO) employs the voices of Joe Bologna, Tony Danza, Tone Loc, Lou Diamond Phillips, and Renee Taylor in a music-video sort-of blend of live action, case study, and animated shorts about teen addiction to cancer sticks. Another well-meaning joint effort of premium cable in cahoots with *Consumer Reports* magazine, and as likely to have an effect as similar programs in the schools.

Bob Hope... Laughing With the Presidents (11/23; 8 to 9 P.M.; NBC) requires the help of Tony Danza, plus some scene-setting by Ann-Margret, Don Johnson, Naomi Judd, and Tom Selleck, to make fun with archival footage of Ike, Gerry, George, and Bill, not to mention Julie and Hillary, although Tricky Dick is safely dead.

Rebound: The Legend of Earl "The Goat" Manigault (11/23; 8 to 10 P.M.; HBO) stars Don Cheadle, from *Picket Fences* and *Devil in a Blue Dress*, as the Harlem high-school and playground basketball legend who went to heroin instead of the pros. With Clarence Williams III, James Earl Jones, Forest Whitaker, Ronnie Cox, and Eriq La Salle (who also directed) in supporting roles, and Kareem Abdul-Jabbar, Joe Smith, Pooh Richardson, and Kevin Garnett as real-life tall guys in short pants. Quite good, as inspirational TV movies go, and Cheadle is terrific.

Loch Ness (11/23; 8 to 10 P.M.; ABC) asks us to believe that discredited zoologist Ted Danson, after failing to find Sasquatch, would deliberately suppress his discovery in Scotland of a whole family of prehistoric wetback dinosaurs for the love of the redheaded innkeeper-barmaid Joely Richardson, while Harris Yulin fumes and Ian Holm is gnomish. Not in the same universe as either *Local Hero* or *The Secret of Roan Inish*, but family fun and lovely lochs.

Odyssey of Life (11/24, 25, and 26; 8 to 9 P.M.; Channel 13) is a three-part Nova special in which famed photojournalist Lennart Nilsson spends an hour on the biggest picture (evolution), and an inside look at how sperm meets egg, another on maybe the litdest (microbes that happen to live on us), and a third on himself (tricks of the fabulous trade).

Dying to Be Perfect: The Ellen Hart Pena Story (11/24; 9 to 11 P.M.; ABC) stars Crystal Bernard, from *Wings*, as a bulimic long-distance runner who misses her big chance at the 1984 Olympics but marries the mayor of Denver (Esai Morales) anyway and goes through hell and law school and pregnancy with her addiction, until she ends up in Washington as the wife of Clinton's secretary of Transportation and a friend of Tipper Gore's, who kicks in with an infomercial for the National Institute for Mental Health. Not bad because of Bernard, but you do wonder if this very real if not altogether socially significant problem deserves quite so many TV movies.



Online A Second Coming

After an abortive first attempt over a year ago, Microsoft comes back this month with an online subscription service that's Web-based, bursting with content (like the exhaustive 'Star Trek' site pictured above), and, at \$6.95 per month for the first five hours, priced to move. For more information, call (800) FREE-MSN. (Windows 95 only.)

L.A. Champions (11/25; 10 to 11 P.M.; Channel 13) ought to be watched after HBO's *Rebound*. Robert Drew and several cameras spend a year following two Los Angeles high-school basketball stars through the big games; into the depressed and violent neighborhoods; out again into a real world with more jobs for janitors than for point guards or rap musicians, and not even enough of those. Wholly absorbing. But as South Central starts to look like a South African township, I begin to get a creepy feeling about this *Hoop Dreams* sort of "anthropological" film-making in which the observer on principle refuses to participate.

Prince Michael of Greece, and Meir Feningstein discuss their recent works. WWOR, 71AM.

Benefits

Guggenheim Museum Gala Benefit—11/21 at 6:30: Begins with cocktails in the Frank Lloyd Wright rotunda, followed by a viewing of the exhibition "Ellsworth Kelly: A Retrospective," dinner under the starlit dome, and a performance by Gregory Hines in the Peter B. Lewis Theater; patron ticket, \$500; sponsor ticket, \$1,000; sponsor table for ten, \$10,000; benefactor table for ten, \$15,000. For more information, please call 423-3670. Guggenheim Museum, 1071 Fifth Ave., at 89th St.

Radio Highlights

New York & Company—11/20: David Feldman talks about the book *What Are Hyenas Laughing At, Anyway?*; 11/21: Bill Cobban discusses his documentary *The Selling of Innocents*, on child prostitution in India; 11/22: Roger Ebert on his *Book of Film* with open phones. Weekdays at noon. WNYC, 820 AM.
Around New York's Opera Friday—11/22 at 2 P.M.: Patrick J. Smith, editor of *Opera News*, and Fred Child discuss the Metropolitan Opera's new production of *A Midsummer Night's Dream*. WNYC, 93.9FM.
Casper Citron Program—11/23 at 10 P.M.: David Denby, Lawrence Levine, William M. Manger,

The Written Word

James Earl Hardy—11/19 at 7:30: Reading from *Second Time Around*, followed by book signing. Barnes & Noble Astor Place, 4 Astor Pl. (420-0816); free.
Elinor Nauen, Ameena Meer, and Max Phillips—11/20 at 8: Reading from their poems and fiction. alt.coffee, 139 Ave. A (213-3886); free.
Committed to Memory: 100 Best Poems to Memorize—11/20 at 7: An all-star lineup including Susan Sontag, Alice Quinn, and John Hollander, reciting

their favorite from memory. Books & Co., 939 Madison Ave. (737-1460); free.

Kenzaburo Oe—11/21 at 6:30: The Nobel Prize-winning Japanese author will read from *A Healing Family* and *A Quiet Life*. Asia Society, 425 E. 25th St. (650-7783); \$15, \$10 members.

Toni Kamins and Aaron Zimmerman—11/21 at 7: Reading at KGB, 85 E. 4th St. (292-0900); free.

Louise DeSalvo—11/21 at 8: Reading from *Vertigo*. Barnes & Noble Astor Place, 4 Astor Pl. (420-1322); free.

Corinne Desarzens—11/21 at 7: Reading from her poetry. The Swiss Institute, 495 Broadway, third floor (925-2035); free.

Leslie Shipman and John Wright—11/21 at 6:30: Reading from their poetry and prose. 317 Church St. (334-6990); \$3.

Studs Terkel—11/21 at 7:30: Reading from *Working* to support housing for homeless people living with AIDS and HIV. Housing Works Used Book Cafe, 126 Crosby St. (334-3324); \$3 donation.

Lectures and Panels

Physicians and Social Change—11/21 at 1: A symposium in honor of the founder of community health centers in the U.S., Dr. Jack H. Geiger. Hunter College Brookdale Health Science Center Auditorium, 725 Park Ave. (288-6400); free.

Furnishing the Public Realm: A History of New York Street Furniture—11/20 at 6: A slide lecture on the smaller components of urban design, with architectural historian John Kriskiewicz. The Urban Center, 457 Madison Ave., at 51st St. (935-3960); \$10, \$8 members.

New Ideas—New Work—11/20 at 7:30: A slide show and lecture by photographer John Baldessari. SVA Amphitheater, 209 E. 23rd St. (592-2011); free.

Theresa Craig—11/21 at noon: Discussing *Edith Wharton: A House Full of Rooms*. Urban Center Books, 457 Madison Ave. (831-0248); free.

Feminist Founders Forum—11/21 at 4: A forum featuring Betty Friedan, Mary Eastwood, Dorothy Harner, and Muriel Fox, in honor of the thirtieth anniversary of NOW. Barnard College's James Room in Barnard Hall, 117th St. and Broadway (854-2037); free.

Anna Deavere Smith: "A Unique Prism"—11/22 at 6: A lecture probing the role of black people in the context of public conflict. NYU's Tishman Auditorium, 40 Washington Square South (998-6838); free.

Anna Quindlen—11/26 at 8: A lecture the role of women in a range of contemporary issues. 92nd St. Y, at Lexington Ave. (996-1100); \$18.

Tours

Roosevelt Island—11/23 at 1 P.M.: Explore 300+ years of history on this small, East River island. Meet at Roosevelt Island tram, E. 60th St. at Second Ave. (439-1090); \$12, \$10 students and seniors.

Proper Bohemians: The Artists of Greenwich Village—11/24 at 1 P.M.: Visit the sites associated with the history of American art, including the studios of Edward Hopper, Gertrude Vanderbilt Whitney, Jackson Pollock, and Marcel Duchamp. Meet at the Salmagundi Club, 47 Fifth Ave., near 12th St. (935-3960); \$15, \$12 Municipal Art Society members.

How Art Captured a Community: SoHo Then and Now—11/24 at 1 P.M.: Learn about SoHo's changing scene from nineteenth-century shops to twentieth-century artists' lofts. Meet at Houston and Lafayette Sts., southeast corner (242-5762); \$12.

Events

Goddard Riverside 10th Annual New York Book Fair—11/22-24: Featuring 20,000 new hardcover books at 50 percent off retail price, this three-day fair sponsored by the publishing industry will benefit our city's youth, elderly, and homeless through the Goddard Riverside Community Center's settle-

ment-house work on the Upper West Side. The event commences with a gala preview party that includes a reading by Calvin Trillin, dinner, and auction. For more information, call 873-4448. Preview party on 11/22 at 6, \$50; Book Fair on 11/23, 10-6, and 11/24, noon-5, \$3 adults, \$1 children. Goddard Riverside Community Center, 593 Columbus Ave.

Fifth Annual Poetry Publication Showcase—Through 12/12: An exhibition of all the new poetry books published in the U.S. during the past year. The showcase explores trends in poetry publication and poetry sales and includes commercial, independent, university, and micropress publications. Events include an opening reception, panel discussion, and reading with poets Michael Klein and David Mura on 11/21 at 7, \$8; a seminar, "The Self-Published Book." For more information on these and other events, please call 431-7920. Poets House, 72 Spring St.

History Happened Here—11/22-24: A conference featuring 30 experts, artists, and scholars who will lead panel discussions and give presentations on the future of New York's historical and cultural sites. For registration, panel titles, and additional information, please call 935-3960, ext. 230. 11/22, 5-8 P.M.; 11/23, 8 A.M.-4:30 P.M. The Museum of the City of New York, 1220 Fifth Ave., bet. 103rd and 104th Sts.; \$25.

Triple Pier Expo—11/23-24: All Hudson River passenger-ships terminals will be filled with antiques and collectibles. This year's theme is "The Pampered Child." Please call 255-0020 for more information. At Piers 90, 92, and 88 at Twelfth Ave. bet. 48th and 55th Sts. \$10.

Exhibitions

The Treasures of the San Diego—Through 2/28/97. Sunken treasures from the 1600s. Among the artifacts on display: four cannons, navigational instruments, an ivory chess set, swords, helmets, and more. The Philippine Center, Fifth Ave. and 45th St. (922-3019); \$4, \$2 children over 12.

Fourth Annual Digital Salon



In Print You Must Remember These

Who's more blissful than a child presented with a virgin 64-color set of Crayolas (sharper built into the box), a set of Lego parts extensive enough to duplicate the New York skyline, or (pray for snow) a Flexible Flyer sled? The adult bestower of the item, who recalls with nostalgia when (s)he played with the toy in question. David Hoffman zeros in on this double-whammy of delight (triple, if you belong to the grandparental generation) with his entertaining *Kid Stuff: Great Toys From Our Childhood*, just published by Chronicle Books.

Hoffman's easy-to-take text combines wide-eyed joy in the toys themselves with boy-detective curiosity about their lore. There is nothing ironic, camp, or otherwise smart-alecky about this book; it evokes the simple-hearted Wonderland of youth. If you loved the now-classic toys as a kid, you'll want to know every single thing Hoffman reveals: that the inventor of Lincoln Logs was Frank Lloyd Wright's son, that Silly Putty originated in a failed wartime search for a synthetic rubber substitute, that certified professional artists turn out Etch-A-Sketch works.

Most of all, you'll want to repossess the stuff, preferably abetted by a minor. (Viktor Budnik's juicy color photos alone tempt you to rush out and squander the rent money on these swell playthings.) Putting a Slinky or a Duncan yo-yo through its paces, negotiating the intricate maze of Labyrinth, deploying your workhorse fleet of Tonka vehicles, you may be able to forget those newfangled computer games, whose reality is merely virtual and lacks the resonance of memory.

TOBI TOBIAS

Show—Through 11/24 at noon every day: The School of Visual Arts will screen an hour and a half of animation, including clips from Michael Jackson's *Scream* and Madonna's *Bedtime Stories*, and pieces from *Babe* and *Joe's Apartment*. 55 Broad St. (592-2011); free. <http://www.sva.com>

Sports

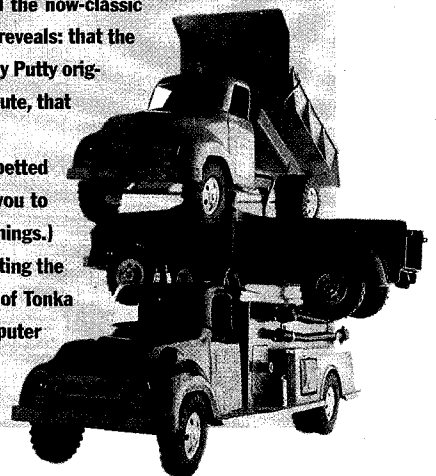
Pre-Season NIT Championship—11/27-29: Big East fans have only one team—Seton Hall—in the running for this title. Then there are others that may make it to the Garden: teams like Indiana, Duke, and UCLA. All will give fans a sneak look at what they've got this year. Madison Square Garden. Tickets are \$20-\$28. Call 465-6741.

Brighton Borscht Ride—11/24 at 10 A.M.: The laid-back leader of this creative biking expedition has never had borscht in his life, but he says he'll try it on this trip. Actually, if you have sworn off the red soupy stuff instead of swearing by it, there are plenty of culinary options on the Brighton Beach boardwalk. The route heads off-island over the Brooklyn Bridge and returns via Ocean Parkway and Prospect Park. About 35 miles roundtrip. Meet at the Washington Square Arch. Return around 3 P.M. Sponsored by Transportation Alternatives Touring Club (475-4600); free.

Racewalking Grand Prix Races—11/24 at 9 A.M. The first of three low-key, egalitarian 5 kilometer race-walking races starts today. Low-key because today's winners get a marble paperweight; egalitarian because every walker gets a pair of gloves that say CAN'T STOP GOTTA RACEWALK (available in white or orange). The start is at Tavern on the Green; check-in time is 8:15 A.M. The folks with the most points after three races win a sweatshirt. Entrance fee: \$12 on race day. Call 628-1317.

Hockey—11/22: Devils vs. Washington Capitals at 7:35 P.M., Continental Airlines Arena (Sportschannel).

Basketball—11/24: Knicks vs. Seattle SuperSonics at 8 P.M., Madison Square Garden (MSG Network); 11/13: Nets vs. Dallas Mav-



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ericks at 7:30 P.M., Continental Airlines Arena (SportsChannel).
Football—11/24: Giants vs. Dallas Cowboys at 4 P.M., Giants Stadium (Fox 5).

Online

The Road to Timbaktu—On Mungo Park, an online adventure Webzine, armchair adventurers can participate in the Webzine's second interactive expedition via the Web by logging on Nov.12-22 to <http://mungopark.msn.com>

Author of The Rules—Sherrie Schneider is the co-author (with Ellen Fein) of *The Rules: Time-Tested Secrets for Capturing the Heart of Mr. Right*. Sherrie will share her much-mocked advice, her 35 "common-sense rules" that purport to make women irresistible to attractive men. A few baffling examples: Rule #5: Don't call him and rarely return his calls; Rule #11: Always end the date first; Rule #22: Don't live with a man. On Prodigy in the Spotlight area: 11/18 at 9 P.M.

Miss Universe 1996—Nineteen-year-old Alicia Machado is the fourth Venezuelan in the Miss Universe pageant's 45-year history to capture the title. In keeping with Miss Universe's history of charitable work, Machado will dedicate her time to her favorite cause: children. On Prodigy in the Spotlight area: 11/18 at 10 P.M.

Kerri Strug—The diminutive Olympic gymnast who hobbled her way to stardom will chat with fans on America Online: 11/19 at 8 P.M.

Heltah Skeltah—Super hip-hop duo Heltah Skeltah talking about their new album *Nocturnal*. They are a part of the notorious "Boot Camp Click." On Prodigy in the SonicNet Music area: 11/19 at 7:30 P.M.

Beam Me Up, Scotty—James Doohan, from the original cast of the TV series *Star Trek*, will discuss his role on the famed show and his new book, *Beam Me Up, Scotty*. On America Online,

keyword book report: 11/19 at 8 P.M.

Susie Bright—Writer, theorist, editor, and sex crusader Susie Bright discusses the power of positive reinforcement, as witnessed in her latest book, *The Best American Erotica 1995*, on Compuserve in the Conference Center: 11/19 at 9 P.M.

Blair Underwood—Chat with sexy Underwood, who portrays Keith, a corporate banker who falls in love with Stony (Jada Pinkett) as she is casing his bank, in the new thriller *Set It Off*. On Prodigy in the Spotlight area: 11/19 at 10 P.M.

Do Your Numbers—Sylvia Di Pietro is also the host and producer of her own cable show on Manhattan Cable entitled *Psychic Studies: Numerology*. Chat with her about your future, and maybe ask for her lotto numbers? On Prodigy in the Spotlight area: 11/20 at 9 P.M.

David Guterson—Author of the best-selling *Snow Falling on Cedars* will discuss his book, for which he won the 1995 PEN/Faulkner Award and which remained on the New York Times best-seller list for more than 56 weeks. On America Online keyword: book report: 11/20 at 11 P.M.

Star Trek Fever—Marina Sirtis, the ship's counselor who had the low-cut uniform (Is that regulation?) in *Star Trek: The Next Generation*, chats with her adoring fans On America Online: 11/21 at 9 P.M.

Emilio Estevez—The former husband of the recently remarried Paula Abdul chats on America Online (but probably not about his ex): 11/21 at 10 P.M.

Sexplanations—Sex expert Suzi Landolph will be chatting openly and honestly with teens and twentysomethings about, what else, sex. This is the place where you might get answers to questions you were always too embarrassed or shy to ask. On Prodigy in the Night People area: 11/22 9-11 P.M.

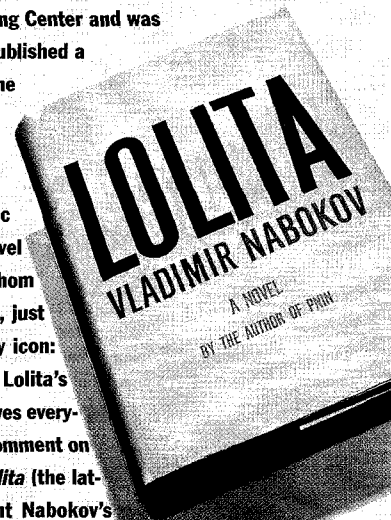
Jonathan Brandis—Tiger Beat pin-up and SeaQuest DSV alumnus chats about his future plans on America Online: 11/22 at 10 P.M.

Conferences last about one hour unless otherwise stated. Send suggestions to runnette@dti.net

Happening Long-winded Lolita

You could certainly get a bunch of people to do *Portrait of a Lady*," writer Joan Acocella says, by way of disputing the opinion that only one highbrow novel, *Lolita*, could attract 50-odd participants for a marathon reading. *Portrait of a Lady*, maybe. *Ulysses*, yes—Symphony Space does one every year. *Infinite Jest*, definitely, if reading and book party were combined. But a reading enlisting 50 odd participants—or at least some very curious pairs (John McEnroe and Janet Malcolm, Nan Goldin and Brendan Gill, Maureen Howard and Gary Indiana)? It could only be for the Vladimir Nabokov masterpiece. The marathon reading in question takes place on November 23 at the Drawing Center and was coordinated with the Library of America, which has published a new edition of Nabokov's works. (You can go down the list of participants and guess who has the Library of America connections [John Hollander, Stanley Crouch] and who's strictly Drawing Center [Patty Smyth, A. M. Homes].) Nabokov named "aesthetic bliss" as the single purpose of literature, but his novel was fated to appeal to plenty of men and women for whom aesthetic bliss takes only bodily form. Besides *Lolita*, just one fictional woman became a late-twentieth-century icon: Holly Golightly of *Breakfast at Tiffany's*. And yet *Lolita's* renown owes very little to Sue Lyon, whereas Holly's owes everything to Audrey Hepburn. This is much more than a comment on the respective film adaptations; the best celluloid *Lolita* (the latest is due soon from Adrian Lyne) cannot supplant Nabokov's artistry. Which is why even the most improbable marathoners are unlikely to be reading *Lolita* for the first time. Or the last. (35 Wooster Street; noon to 11 p.m.; \$5; tickets available only at the Drawing Center on the day of the reading.)

LINDA HALL



Photograph by Wayne Simpson.

in concert

Moscow Soloists... American Composers Orchestra

Classical Music

Tuesday, November 19

Chamber Music Society of Lincoln Center—Performs works by Loeffler, Brahms, and Dohnanyi. *Alice Tully Hall, Lincoln Center (721-6500), at 7:30; \$22-\$30.*

New York Philharmonic—With pianist Louis Lortie, performs works by Tippett, Grieg, and Elgar; Andrew Davis, conductor. *Avery Fisher Hall, Lincoln Center (721-6500), at 7:30; \$15-\$65.*

Arnold Schoenberg Choir Vienna—Performs a cappella works by Bruckner, Webern, Schubert, and Schoenberg. *Merkin Concert Hall, 129 W. 67th St. (501-3330), at 8; \$15.*

Chamber Orchestra of Europe—Performs the complete Beethoven symphony cycle in five concerts, the final three of which are on 11/19, 20, and 23; Nikolaus Harnoncourt, conductor. *Carnegie Hall, 771 Seventh Ave., at 57th St. (247-7800), at 8; \$16-\$75.*

Wednesday, November 20

Chamber Music Society of Lincoln Center—"Music of Our Time," featuring works by Adolphe, Wuorinen, and Bosch. *Merkin Concert Hall, 129 W. 67th St. (362-8719), at 8; \$23.*

New York Festival of Song—With guest Tyne Daly, presents a tribute to Ira Gershwin. *92nd Street Y, 1395 Lexington Ave. (996-1100), at 8; \$25.*

Guarneri String Quartet—Performs "The Art of the Sextet," featuring works by Brahms, Mendelssohn, and Beethoven. *Alice Tully Hall, Lincoln Center (721-6500), at 8; \$30.*

Chamber Orchestra of Europe—See 11/19.

Thursday, November 21

Bargemusic—Works by Mozart and Dvorák. *Fulton Ferry Landing, under the Brooklyn Bridge (718-624-4061), at 7:30; \$15-\$23.*

New York Philharmonic—With pianist Awadagin Pratt, performs works by Perle, Saint-Saëns, and Dvorák; Jahja Ling, conductor. *Avery Fisher Hall, Lincoln Center (721-6500), at 8; \$15-\$65.*

Moscow Soloists—Perform works by Teleman, Schoenberg, and Brahms/Bashmet; Yuri Bashmet, conductor. *Carnegie Hall, 771 Seventh Ave., at 57th St. (247-7800), at 8; \$15-\$45.*

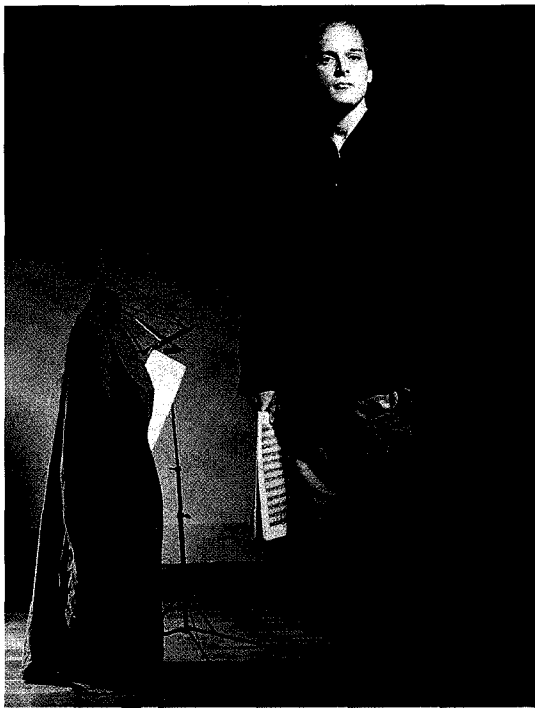
Friday, November 22

New York Philharmonic—See 11/21, at 2.

Markus Groh, Pianist—Performs works by Brahms, Prokofiev, and Liszt. *Metropolitan Museum of Art, 1000 Fifth Ave. (570-3949), at 8; \$20.*

Ground Rules:

This section emphasizes classical concerts, recitals, and public square/park performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, outdoors or in a public space. For rock concerts and club information, see "Nightlife."



Talent Keyed Up

Canadian pianist Louis Lortie makes his debut with the New York Philharmonic in a series of four concerts from November 14 to 19, performing Grieg's *Piano Concerto*, Elgar's *Enigma Variations*, and Ruders's *Concerto in Pieces*. Andrew Davis conducts.

American Symphony Orchestra—With the Arnold Schoenberg Choir, performs Franz Schmidt's *The Book of the Seven Seals*; Leon Botstein, conductor. *Avery Fisher Hall, Lincoln Center (721-6500), at 8; \$18-\$45.*

Composers Concordance—Performs works by Pia Gilbert, Leslie Bassett, and George Crumb. *Kosciuszko Foundation, 15 E. 65th St. (564-4899), at 3; \$9.*

Le Chant Noble—Cantatas and motets by Couperin, Boismortier, and Montéclair with Bernard Deletré and Virginie Landré. *Florence Gould Hall, 55 E. 59th St. (355-6160), at 8; \$20.*

Saturday, November 23

New York Philharmonic—See 11/21.

Philharmonia Virtuosi—Performs works by Bach, Rossini, and Ghedini. *Metropolitan Museum of Art, 1000 Fifth Ave. (570-3949), at 7; \$20.*

Cinary Ung: Homage to Cambodia—Three premieres of Ung compositions: . . . still life after death, *Spiral II*, and *Child Song*. *Miller Theater, Broadway at 116th St. (854-7799), at 7:30; \$10.*

Grant Johannesen, Pianist—Performs works by

Arthur Shepherd, Copland, and Gottschalk. *92nd Street Y, 1395 Lexington Ave. (996-1100), at 8; \$25.*

Stelle Celeste—A new vocal ensemble devoted to music of the seventeenth century performs works by Purcell and John Blow. *St. James Episcopal Church, 865 Madison Ave., at 71st St. (719-5700), at 8; \$15.*

New York Chamber Symphony—With pianist Philippe Entremont, performs works by Mendelssohn, Hanson, and Mozart. *Alice Tully Hall, Lincoln Center (721-6500), at 8; \$30.*

Chamber Orchestra of Europe—See 11/19.

Sunday, November 24

Riverside Choir—Performs Puccini's *Gloria* and Poulenc's *Organ Concerto in G minor*. *Riverside Church, Riverside Dr. at 122nd St. (222-5713), at 3; \$10.*

American Composers Orchestra—Perform the world premiere of Felder's *New Work* with cellist Eugene Moye; Dennis Russell Davies, conductor. *Carnegie Hall, 771 Seventh Ave., at 57th St. (247-7800), at 3; \$16-\$75.*

Czech Philharmonic—With violinist Alyssa Park, performs works by Smetana and Dvorák; Vladimír Válek. *Avery Fisher Hall, Lincoln Center (721-6500), at 3; \$20-\$45.*

Bargemusic—See 11/21, at 4.

New York Chamber Symphony—See 11/23, at 5.
St. Patrick's Cathedral Choir—Performs Puccini's *Messa di Gloria*. *St. Patrick's Cathedral, 460 Madison Ave. (753-2261, ext. 274), at 7:30; \$10.*

Opera

Metropolitan Opera—Mozart's *Così fan tutte*, 11/19 at 7:30, 11/23 at 1:30; Bizet's *Carmen*, 11/20 at 8, 11/22 at 8; Verdi's *Rigoletto*, 11/21 at 8; Donizetti's *L'Elisir d'Amore*, 11/23 at 8. *Metropolitan Opera House, Lincoln Center (362-6000); \$23-\$250.*

New York City Opera—Lerner & Loewe's *Brigadoon*, 11/19-11/23 at 8, 11/20, 11/23, and 11/24 at 1:30. *New York State Theater, Lincoln Center (870-5570); \$18-\$82.*

Amato Opera—Puccini's *La Bohème*, 11/23 at 7:30, 11/24 at 2:30. *Amato Opera Theatre, 319 Bowery (228-8200); \$20.*

Dance

Andrew Jannetti & Dancers—Jannetti presents *Love Songs for the End of the Century*, 11/21-11/23 at 8:30, 11/23 at 3. *St. Mark's Church, Second Ave. and 10th St. (674-8194); \$12.*

Dance in Progress—Developing choreographers Susan Braham, Tina Croll, Barbara Mahler, and Laura Staton present new work, 11/20-11/22 at 8. *The Kitchen, 512 W. 19th St. (255-5793); \$15.*

Eun Me Ahn Dance—Four world premieres in Ahn's *Tomb* series, 11/21-11/24 at 8. *Ohio Theater, 66 Wooster St. (533-3669); \$15.*

Murray Louis and Nikolais Dance—The world premieres of two works by Louis: *Symphony and Sinners All*, 11/19-11/23, 11/26-11/30 at 8, 11/24 and 12/1 at 7:30. *Joyce Theater, 175 Eighth Ave., at 19th St. (242-0800); \$30.*

kids

Big Help... Teddy Bears

Children's Events

Helium on High—Rocky and Bullwinkle and Beatrix Potter's Peter Rabbit join the burgeoning cast of inflated characters aloft in **MACY'S 70TH THANKSGIVING DAY PARADE**. Look for the usual odd group of celebs—Oksana Baiul, Bo Diddley, and Kenny Rogers this year—along with marching bands that belt out "Jingle Bell Rock," and, of course Santa himself. The much-publicized but still slightly insid-erish way to see the upside-down air-filled mari-onettes close up is to check out "inflation eve," which takes place the afternoon and evening before Thanksgiving, when several blocks adjacent to the American Museum of Natural History are closed off to cars—most easily accessible on foot either from the northeast corner of 77th St. and Columbus Ave. or the southwest corner of 81st St. and Central Park West from which points people are systemati-cally routed around. Betty Boop, the Cat in the Hat, and others are inflated so that they take on recognizable form, under nets, to cheers and to sighs of relief from organizers. Local kids sell hot chocolate by the cup. The parade proper begins on Thanksgiving Day, 11/28, at 9 sharp, starting at the Museum of Natural History and proceeding down Central Park West to



Columbus Circle, then down Broadway to the 34th St. finale at noon. For further information, call the parade hotline at 494-4495. Then again, you could watch the whole thing on NBC. ... ●●

Re-Play—With toys donated by both octogenarians and kids who are currently in elementary school, New York Toy Stories—the perfect transgenerational outing—opens next week, running from 11/27 to 4/27/97 (see photos). Opening-week-end hoopla (11/30 and 12/1 from 1 to 4) includes resident storyteller Lisa Lipkin narrating tales these toys would tell if they but could. **MUSEUM OF THE CITY OF NEW YORK**, Fifth Ave. at 103rd St. (534-1672). Hours are Wed. through Sat., 10 to 5, Sun. 1 to 5. Suggested contribution \$5, \$4 seniors, stu-dents, and children; \$10 for families.

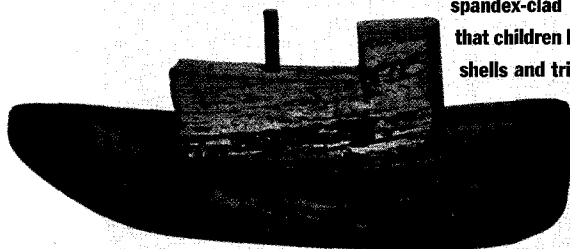
I Screen You Screen—Two festivals of extraordinary television programming for children: *The Fifth An-nual International Children's Television Festival* is a four-week-long romp through wise and witty filmmaking for kids. The first weekend of pro-grams includes a film about bizarre inventions, scuba-diving equipment for dogs and such; another about a girl whose parents plan to separate; and *The Little Lulu Show*, in which Tracey Ullman speaks for an animated charac-ter named Lulu, a never-grow-up kind of child. The initial weekend is 11/23-24, with different programs at 12:30, 2, and 3:30. **THE MUSEUM OF TELEVISION AND RADIO**, 25 W. 52nd St. (621-6800). Cookie Monster welcomes

Installation Household Saints

Elisa Perez remembers specifically asking her mother for a white-skinned doll. But her moth-er had other ideas: "If someone was brown, she give them a brown doll; if someone was white, she give them white. I was black, so she give me black," Ms. Perez, now 78, explains with a shrug. The rag doll Ms. Perez's mother made for her was cherished nonetheless, and even given a proper baptism by the children in the household before being allowed to join the expansive Puerto Rican family of people and dolls. Ms. Perez, a longtime East Harlem resident who teaches doll-making, has one of her own Afro-Caribbean rag "charm" dolls on display at New York Toy Stor-ies, an exhibit of toys, both old and new, opening this week at the Museum of the City of New York. Schoolkids from all five boroughs have also generously lent their own favorite toys (who knows how they were talked into it). That way, Casio's futuristic Message Sender Diary can be seen in the con-text of a wooden tugboat made by a tugboat captain for his daughter (see photo below) and optical gizmos, many from the turn of the century, that were precursors to moving-picture shows. Much has changed since cast-iron policemen in horse-drawn patrol wagons pursued bad guys with nary a

spandex-clad bicycle messenger in sight. But the affection that children have felt for these objects—the precious box of shells and trinkets kept by a girl orphaned in the 1870s at the age of 6, or the handmade metal pea shooter designed by a Brooklyn boy during the 1980s to pelt the living daylights out of other children—that part doesn't appear to have changed at all.

BARBARA ENSOR



Ground Rules:

- = free
- = now or never (one-shot deal or final week)

families to the first-ever festival of film shorts—all of them quirky personal celebrations of life—from Public Television's *Sesame Street*. 11/23 at 2 and 11/24 at 3. **THE NEW VICTORY THEATER**, 209 W. 42nd St. (239-6200); \$10.

Big Apple Circus—"The Medicine Show" is staged as a small-town 1890s folly. Little kids especially ap-preciate the fact that no seat is farther than 50 feet from the action. Performances to 1/12/97 are un-der the big top at Lincoln Center's **DAMROSCH PARK** (268-0055); \$10 to \$49.

Jewish Observance—Spin a giant dreidel, try on a wooden Queen Esther mask, in an interactive envi-ronment at **THE JEWISH MUSEUM** designed to intro-duce young visitors to several of the most beloved days in the Jewish calendar. The exhibit is up through June. Museum hours Sun. through Thurs. 11 to 5:45, open till 8 on Tuesdays. 1109 Fifth Ave., at 92nd St. (423-3200). Museum admission is \$7, \$5 students and seniors; free to children under 12.

Sliding Toys—When **WALT DISNEY'S WORLD ON ICE—TOY STORY**, hits the ice, a whole different kind of special effects is brought into play. Through 11/24 at the Nassau Coliseum, 1255 Hempstead Tpke., Uniondale, N.Y.; 11/26-12/1 at the Continental Airlines Arena, East Rutherford, N.J. Call for schedule and ticket information: 212-307-7171; \$13.50-\$37.50.

The Big Help—Local kids can join in **NICKELODEON's** nationwide effort by contributing to New York residents in need. Children are invited to drop off canned goods, warm clothing, and/or school supplies like pens, paper, and lunch boxes through 11/22 at any of the Blockbuster Video Stores, the Citicorp Building (53rd and Lexington), and the Children's Museum of Manhattan (212 W.83rd St.). ●●

Thought That Counts—Children who are the type to enjoy getting the glitter out and making cards can con-tribute their efforts to fellow children who are stuck in area hospitals over the holidays. Mail cards, of any kind—with or without religious affiliation, awful jokes, or pop-up rocket ships. They can be suitable for any

age child. Kids can sign them or just write "from a New York kid." Mail cards by Dec. 15 to Holiday Cards, **NEW YORK KIDS-WNYC**, 1 Centre St., New York, N.Y. 10007. (To hear the live ra-dio show for 8- to 12-year-old kids that sponsors this card send-in, tune in to WNYC 93.9 FM Sun. evenings from 6 to 8.) ●

Hopscotch Rhyming—In *I Don't Know, but I've Been Told, If You Keep On Dancin' You'll Never Grow Old*—a gyrating a capella celebration of strength in the face of adversity—Urban Bush Women pay trib-ute to drill teams, drum majorettes, and double-dutch groups that bring movement, rhythm, and es-pirit de corps to school yards. 11/23 at 3. **ARTSCON-NECTION**, 120 W. 46th St. (302-7433, ext. 1440); \$6; reservations required. ●

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Strictly Personals is a weekly feature. **Cost is \$36.50 per line**, two line minimum. Approximately 36 characters equal 1 line. Limited abbreviations. Add \$35.00 for NYM Box Numbers. Leave 12 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders accepted). First-page placements are available for a production cost of \$50.00. **Mail responses are forwarded continuously for six weeks and phone response line is open for 4 weeks after issue date** (phone service is not automatic and must be requested by the advertiser). To place an ad with credit card (VI, MC, AMEX), call 212-779-7500, fax 212-779-2449 or send personal check or credit card information with advertisement to: **Strictly Personals, New York Magazine, 2 Park Avenue, 11th Floor, New York, NY 10016.** Advertisers must include home address and daytime phone. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing a NYM Box Number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.

Romantic And Funny—Notably handsome, Jewish, 45, 5'10", 160, divorced. Wants It All in a woman. Open to all faiths. Note/photo - musts. 3723 ☒

Do You Know Who You Are?—If you are a secure, sensual, caring woman with a sense of humor and style, this 39-year-old, fit, single Jewish gentleman who is worldly, warm, funny and confident, wants to know you too. Let's meet for a blini or a wienie. Note/photo. 3711 ☒

Seek A Nice Guy?—An optimistic, good-looking CEO, diverse, big giver of TLC, trim, 5'10", humorous, 45. Seeks sincere, sensuous woman, kind, vibrant, tallish, under 36. Phone/photo necessary. 3731 ☒

Westchester/South Hampton Woman—(40s) requests the pleasure of your company. RSVP from substantive man required. 3741 ☒

I've Got The Pizza—And I've got the History Channel, but it's Saturday night and I don't have you. White Jewish male, divorce almost final, pursuing a graduate degree, 44 - looking for white Jewish female, 33-46, for good talk, good cuddling and possible long-term relationship. 3656 ☒

An Early Christmas Gift—Handsome, tall, great shape - enjoys life, restaurants theater, sports, movies, travel, dance. Looking for someone who has a sense of humor - must be attractive, sophisticated, sensual, with a great figure. Telephone/photo a must. 35-50. 3735 ☒

Gay White Male Professional Wanted—By beautiful, 33-year-old lesbian Manhattanite from Holland - for marriage. 3685 ☒

You Won't Find This Gentleman—At a bar or dance. I hold doors open for ladies, and love to surprise with flowers, just to see your face light up. I'm charming, affectionate and warm, witty and creative, young, trim, mid 50s. Want to meet very attractive lady, 46-53, 5'4"-5'10", with similar qualities. Note and recent photo a must. 2037 ☒

Vibrant Vegan—Warm heart, wise soul, wonderful spirit, with passion for life, fit, active, pretty, bright professional, eager to connect with fun-loving, good man, 50 plus. Prefers Jewish/nonsmoker. 3666 ☒

Secure, Good-Looking Man—53, confident, successful, kind, generous. Seeks pretty, warm, loving, intelligent 40ish woman, for good times in a committed relationship. Photo, please. 3733 ☒

Dancer Turned Lawyer—35, 5'5", funny, smart, caring, extremely attractive/slim, adventurous, expressive, somewhat iconoclastic, occasionally charismatic woman - seeks male (potentially long-term) companion, different from what chance has offered lately (e.g. a decidedly unrecovered Catholic and an inhibited bond specialist - what's third prize?). I love what NYC has to offer, outdoor/foreign escapes from same, and long bantering conversations with you if you are witty, creatively intelligent, communicative, considerate, 30-45, reasonably good-looking, over 5'10", with an interesting, accomplished life you'd like to share. Photo preferred, but if you honestly fit the above, carpe diem - write/call without unearthing one. 3693 ☒

If This Describes You—Then we should meet... You are a man who is spiritually awake and materially accomplished. Your inclinations are to explore, observe, grow and savor. You possess quality of character, sense of play and lavish sensuality. Now, midway through this life, when "the" woman appears, she will have your heart and share your journey. She must embrace your soul, engage your mind and entice your eye. I can do all that. If these words "speak" to you, act on the moment. It's time for us to happen! Note/photo appreciated. 3725 ☒

Top Wall Street Woman—45, 5'6", 115, sexy, educated and elegant, seeks romance and adventure. 3714 ☒

Handsome European Man—41, divorced, 5'11", 180 lbs, MBA - enjoys sports, travel, fine dining, Caribbean and Hamptons. Seeks attractive, warm professional female for the above and more. Photo/note. 3680 ☒

The Eyes Have It—Mine: fascinating, blue and soulful. You: successful Uncommon Man (46-56), old enough to accept yourself/young enough to creatively explore. I'm somewhat unconventional, pretty, affectionate, interesting. 3701 ☒

Professional Background—Financially secure man, low key, 60ish, Jewish, seeks tall Jersey lady, very fit/strong. Secular Christian okay. Youthful a plus. 3672 ☒

Mediterranean Woman—Beautiful inside and outside, 30s, 5'8", 126 lbs, dark hair, light eyes, athletic, very intelligent, well-educated, sensitive, (com)passionate, understanding, sultry, romantic, feminine, gentle, strong, playful, loving and faithful, spiritual and intuitive. Would love to meet tall gentleman, 30-50, high achiever, intellectual, with genius mind, desirable body and beautiful soul. You desire to have a family and a deep, loving, intimate relationship. 3732 ☒

Laura Seeking Luke—Single Jewish female, 28, attractive, fun, warm, searching for professional, single Jewish male, 28-36, with heart, for fun and romance. Note/photo. 3687 ☒

Dramatic Pale Blond—Aqua eyes, 5'6", curvy size 4, Southern belle, Ivy grad. Seeks good-looking, adventurous guy with integrity. Be single, tall, down-to-earth, bright, funny and sensual! Photo. 3720 ☒

Sensuous, Slender—Long, dark-haired Jewish female, professional photographer, passionate, warm, slightly irreverent. Single mom who loves skiing and the arts. Creative and stylish, with a great wit. Seeks Jewish male, 35-48, tall, slender, adorably sexy - have playful wit, warm heart, love kids and share some of my interests, be emotionally and financially secure. Photo. 3708 ☒

The Type Of Guy—You would want to meet if you would see him in public. Warm, kind, 36, Jewish, leader by nature but appreciate humility, great sense of humor, unusually creative, strong mind, warm heart, passionate soul, with a romantic world view, very handsome, very attractive, stylish, artistic eye, in-shape, MD involved in holistic medicine, successful, loves music, arts, travel. Seeks "one in a thousand" type woman for love. 3641 ☒

Touch Of Class—5'7", very pretty professional woman, Manhattanite, cultured, accomplished, warm and caring, feminine, with eclectic interests. Seeks similar Jewish man, 46-56. 3664 ☒

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New York Magazine, Box # _____
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New York, New York 10163-4600

Tall, Thin, Attractive Man—46, warm, witty, professional, seeks friendship of woman who loves classical music. 3694 ☒

Very Good-Looking Designer/CEO—5'10", amber eyes, black hair, athletic, seeks attractive, fit, affectionate woman, 30-42, willing to be with a man, not just talk about it. Note/photo. 3698 ☒

Ad Agency Owner—39, 5'11", skier, athletic mensch, seeks thin woman for relationship/family, 26 plus. Photo. 3707 ☒

Pretty, Feminine Blond—With beautiful eyes, sweet, caring and fit, 43, Catholic, youthful, with a combination of style and elegance. Loves NY/CT, golf, tennis, skiing, antiques and Europe. Looking for soul mate. Phone/photo. 3734 ☒

Exotic Beauty Sought—This single, handsome Italian-American man who is intelligent and extremely fit, with strength of character and eclectic interests, is seeking a black, mixed or Asian beauty who is intelligent, fit, unpretentious, strong, classy and secure enough to reveal her less serious, lighter side. 3654 ☒

Great Guy—With varied interests, who's considerate, successful, optimistic, handsome, 41, desires to meet kind, educated, slim, upbeat gal, 27-42. Note/photo, please - will reciprocate. 3705 ☒

Spunky, Ambitious—25, 5'1", fit, dark brown hair, hazel green eyes, humorous Jewish female is searching for her ultimate power play. If you're a Jewish male, 25-32, handsome, athletic, successful, ambitious, enlaced with a great sense of humor, then let's make it our goal to meet. Photo/note, please. 3690 ☒

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Strictly Personals



Nice Guy—Intelligent, sincere, athletic male, 6', 50, seeks a bright, honest, attractive lady for friendship, more. 3637 ☐

Adirondacks, Lincoln Center, NPR...—Are fun solo - but I would rather do duo. Friendly, fun, slim, bright Ivy grad, pretty, down-to-earth professional female, 36, looking for right guy to share life, love, laughs...kids(?). Note/photo. 3704 ☐ ☐

Handsome East Side Professional—54, widower, tall, romantic, kind, humorous. Seeking slim, very attractive, educated, formerly married woman, 45-54, to enjoy culture, dining and a growing relationship. Note and photo. 3691 ☐ ☐

Private Investigator—Financially/emotionally secure male, 48, very fit, hopelessly romantic. My profession requires my evenings/weekends, so you should be available days for a relationship to develop. 3645 ☐ ☐

Are You Eclectic—Well-read, humanistic? I am a wonderful friend, giving, iconoclastic, extremely bright, professional and feminine woman. Many interests. Avid reader. Jazz lover. 5'7", slim, quite pretty. Open to a man, 50-60s, hopefully comfortable with himself, psychologically curious and adventuresome. Photo optional. 3677 ☐ ☐

I Dated Him!—He's a great guy - and I should know. He's bright and sensitive, very sexy and handsome, successful, spiritual and athletic. He's funny and fun to be with. Treats you like a lady, respects you as a person. Very choosy, and looking for a professional woman, 30-42, "drop-dead gorgeous in mind, body and soul," who shares his top priorities of physical fitness, cultural exploration, romance and play. You'll need a zest for life and adventurous spirit. If this West Coast ex-girlfriend thinks so highly of her Central Park pal to write his ad, you know he's special and worth checking out. But if I move east, be prepared to fight for him. Photo/letter required. 3730 ☐

A Man For All Seasons—Handsome, interesting business executive, 40, tall, slim, athletic and Jewish (not religious), with diverse outdoor and cultural interests. Seeking a very pretty, slender and supportive woman, 30-38, who is outgoing and "outdoorsy", for a life of adventure, love and laughter. Photo, please. 3695 ☐

Poetical, Practical, Presentable—Physician, 60ish, would like to meet educated white female 53 or under honest, legibility, phone, photo a must. 3742 ☐

Sophisticated Lady - Loves To Dance—Fun-loving, fit, energetic, outgoing Jewish woman, 5'5", 52, slim, pretty, warm and caring - seeks intelligent, established, energetic, passionate man with a great sense of humor, for romance, laughter and a future. 3686 ☐ ☐

Intelligence, Honesty And Charm—Sought in single/divorced, white, successful, athletic Christian male, 34-40. 5'5", 100-lb, sophisticated, successful, Midwestern-born and raised, 33, never-married white female, looking for best friend to share smiles, laughter, movies, outdoors, gym, dinners, islands, and most importantly, an uncomplicated life and home filled with enduring trust and love. Photo/note. 3676 ☐

Playful, Thoughtful, Gracious Man—Good manners, good values, 52, 5'6", trim, fit. Seeks smart, honest, gentle, nice-looking woman around my age. 3655 ☐

Young, Attractive, Physically Fit—Single mom with recently bar mitzvahed son and successful career, seeks well-established male counterpart, 40 plus, who enjoys dining, dancing, theater, travel and candlelight dinners at home. 3737 ☐ ☐

Are You Ready—For unconditional respect/love? Dynamic, down-to-earth, upretentious woman seeks counterpart, 46-54, for the road less traveled. Enjoy music, theater, hike, ski, explore. No smoke/drugs, occasional alcohol. 3635 ☐

Vibrant Woman—Classical musician/lawyer, 37, attractive, 5'2", successful, fun, intelligent, creative, witty, spiritual, sensitive, independent, hard-working, Jewish (nonreligious). Enjoy classical/jazz/popular music, nature, animals, movies, tennis, travel. Hope to enhance life with male kindred spirit, about my age, who seeks relationship leading to marriage/family. Photo. 3710 ☐

Who Says Looks Don't Count?—Brains, beauty, professional, great figure, terrific smile, auburn hair, green eyes, Jewish (nonreligious), nonsmoking. Seeks a 5'10" plus, healthy, wealthy, wise, fun, choice gentleman, 39-52. Photo. 3663 ☐

Insatiable Lust For Living—Learning, loving. To share life with a special soulmate, 55 plus, sense of humor. I'm 5'7", slim brunette beauty. 3632 ☐ ☐

Elegant Paris-Born Ms.—46, with MFA and MBA, who loves NY Times, NPR, MoMA, Met, B&Bs, JFK, Equus - seeks tall, nonsmoking Mr. Photo/note. 3685 ☐

Sometimes Funny—Sometimes intense woman seeks Jewish male, 55-68, to share the Sunday Times, quiet times, concerts, theater, and movies old and new. If you value loyalty, intelligence, warmth and humor, as I do, I would love to hear from you. 3743 ☐

Timing—Westchester man, 44, Italian roots, computer professional, tennis player, is ready to meet fit lady for quality relationship. Phone please. 3738 ☐

French Classic—From Paris, cosmopolitan, 35, fit, refined body, stylish, witty, young spirit, world travel - seeks refined international man, 5'11" plus, nonsmoker, 35-50, open-minded, European style with class. Send note/photo/photo. 3652 ☐

Serial Monogamist—Mid 40s, once-married, Jewish (nonobservant) professional - tall, trim, cultured, Ivy PhD. Seeks bright, attractive (212) woman, 35-44, with sense of humor, for next loving relationship. Note/photo. 3715 ☐

Romantic Merger—Northern NJ PhD, blond, attractive, athletic, 50, seeks successful, humorous, fun-loving, down-to-earth male. Photo/letter. 3727 ☐ ☐

Accomplished Woman—Attractive, warm, sensuous, business owner. Seeks young (43-53) man, intelligent, trim, secure, to share mutual passions for ideas, love, culture, travel and each other. Photo. 3722 ☐ ☐

Someone Special—Happy, healthy, strikingly attractive, successful professional woman, looking for same in a man. I have a wide range of interests, including family, friends, career, the arts, the city, outdoors, dance, travel and ski. Divorced, 39, with one young child - I desire a man who wants commitment and children. 3631 ☐

Handsome, Intelligent—6'3", 34, single, reliable, white Christian male - seeks attractive, slim female, 24-34, for possible relationship. Photo/note. 3659 ☐

Imperfect Male—Seeks perfect female (perfect for me, that is). Mid-50s NYC good guy, tall and pleasing to the eye - would like to connect with a pretty and gentle woman whose heart is in the right place. (212) area code preferred, as is a note/photo. Smokers no problem. 3640 ☐ ☐

Adorable Attorney—Jewish female, 42, sweet, smart, stunning, slim, sophisticated, strawberry blond - seeks sincere, supportive, sane, marriage-minded Jewish business/professional man from NYC or LI, 45-55. 3724 ☐ ☐

Masculine, Handsome Jewish Male—Successful, 36, 6'1", strong yet gentle, seeks a Jewish woman, 25-33, trim, athletic, who has a sense of humor, is sexy and shares good old-fashioned family values. Note/photo/photo. 3674 ☐

Outdoorswoman—I'm 36, 5'6", tall and thin. I like to hike, bike and ski. I love music and animals. I'd like to meet an intelligent, happy guy. 3700 ☐ ☐

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Successful, Attractive, Independent—White female seeks attractive, active, financially secure and committed partner, 35-45. Must enjoy city life as much as the country. Letter/photo/photo required. 3675 ☒ ☐

Pretty, Very Slim—Attorney, with warm heart and smile, loves the arts, animals and travel, seeks Jewish mensch, 38 plus, with good sense of humor, who is ready for the real thing. 3638 ☒ ☐

I Want A Bud—And I don't mean a beer. Blond and lovely, leggy lady seeks 6' plus, successful, sophisticated Christian gentleman, 35-45. Photo a must! 3661 ☒ ☐

Beautiful Woman Inside/Out—Seeks same, 37-47, sincere, sensitive, kind, values, for fun/romance. Photo. 3633 ☒ ☐

Rule 37—If he's a blond/blue exec (6', 175, 40), be coy about your "Ms. Punt, Pass and Kick" trophy case. 3581 ☒ ☐

Petite Blond—Attractive, 37, Catholic. Looking for a romantic, sincere guy to share life with. Note/photo. 3719 ☒ ☐

Single White Female—48, northern NJ, upbeat, attractive, looking for great guy. Interests: movies, dining, etc. 3644 ☒ ☐

Sensuous Beauty—Slender, fit, sexy, curvaceous, educated professional - vivacious, competent, Jewish (nonreligious), seeks quality guy, 38-52. Photo. 3706 ☒ ☐

A Little Picky!—Seek mensch, 62 plus, who can still drive, walk, talk. Me? 5'4" widow, bright, cute, slim, professional, fit, caring, good company. Paramus. 3665 ☒ ☐

Very Pretty, Jewish—(Nonreligious), 5'5", slender, green eyes, long dark hair, 29, Ivy grad - funny, warm, artistic. Now ready to meet and marry (in that order) my smart, funny, caring, professional Jewish soul mate. 3709 ☒ ☐

Attractive Woman—(48), Jewish, loves mysteries, good shoes, laughter. Seeks fellow sleuth to solve life's enigmas. Letter/photo. 3702 ☒ ☐

Class, Quality, Character—Inside an extremely successful financial exec, 38, tall, GQ-type, Jewish, affluent lifestyle. Seeking smart, sexy, stunning woman, 25-45, who still dreams of being swept off her feet. 3657 ☒ ☐

Seeking Serious Romantic Relationship—With companionable, 50ish Jewish male (nature, arts, dancing, parties). Winter is coming...time to cuddle. 3669 ☒ ☐

Professional Black Male—50s, Manhattanite, hate fussing and fighting. Seeking a sweet, warmhearted white female, 35-48, for bars, restaurants, Lincoln Center, and occasionally tearing down some highway in a high-powered car. Whoopee! Photo/note, please. 3653 ☒ ☐

NJ, Passionate About Life—Attractive, 59, 6', 175 lbs, successful businessman, financially and emotionally secure, youthfully mature, athletic, loves Lincoln Center, theater, fine dining, romantic cafes, laughter. Seeks trim, attractive professional woman (46-55) with style, class and wit, who is happy with herself and wants the same in a partner. Photo, please. 3729 ☒ ☐

Green-Eyed, Highly Educated—Multilingual, internationally traveled, sensuous, accomplished, beautiful lady exec with great face, body, spirit, smile, killer charm and financial independence, seeks very handsome, very sane, emotionally available, fit, intelligent, successful professional in his 40s-50s, for loving, monogamous relationship. Photo with note, please. 3642 ☒ ☐

Grecian Beauty—38, slim, therapist, seeks 38-48, sensitive man. 3634 ☒ ☐

Tall, Dark, Handsome Jewish MD—Mid 40s, seeks a pretty, cultured, stable, good-natured American or Asian female, 30s or younger, to share time and possibly life with. I'm divorced, no kids. Photo, please. 3736 ☒ ☐

Dutch Delight—38, 5'11", single, athletic professional female, seeks 35-50, single/divorced professional male. Extensive business travel has left me without a date for my company's annual dinner/dance. Only men who own a tux need apply. 3721 ☒ ☐

Tiny Waist—Gorgeous smile, 5'8", 125 lbs, shapely, attractive, articulate brunette, 39, incredibly feminine and sexy, with elegance, integrity, humor and a gentle heart - seeks genuine, dynamic, sophisticated, considerate, witty, warm, white male, 38-50. Note/photo/photo. 3726 ☒ ☐

Relationship-Minded Male—Seeks bright, attractive, affectionate and healthy nonsmoking female. I am a divorced Jewish businessman, unpretentious, 5'10". I enjoy sports, movies, music. Note/photo. 3650 ☒ ☐

Very Pretty Brunette—Great figure, 36, warm, fun-loving, spontaneous, seeks attractive male, well built, 5'8" plus, athletic, family oriented, intelligent with good sense of humor. Phone/photo a must. 3429 ☒ ☐

Seeking Elegant, Warm Lady—Over 25, from good family. Me: Jewish, European, 41, dark hair, green eyes, 5'9", successful and new to America. Photo/note. 3679 ☒ ☐

It Doesn't Get Much Better Than This—I am a tall, attractive, leggy blond, transplanted from New England, working on Wall Street, warm, witty, a good listener and more than slightly romantic. You are a professional male, 45-60, athletic, sensitive, fun-loving and down-to-earth. You share at least some of my favorite things - movies, theater, biking and the beauty of Central Park in all seasons. Trust your instincts on this one. My spirit, my soul and perhaps my heart, await you. Photo please. 3716 ☒ ☐

Partnership Position Open—Good-looking, Jewish, music business executive, 45, 5'10", currently looking for lively, romantic Jewish female, 35-44. If you're petite, very pretty and intelligent, I am talking to you. Yes, I love music. Also, film, books and sports. If you do too, send me a recent photo/personal note. Smokers need not apply. 3717 ☒ ☐

Conversation, Laughter And Passion—When I find all three in the same person, I plan to make her happy for the rest of her life and she, hopefully, will return the favor. If you are in your late 20s or 30s, are normal, never-married, Catholic, slim, attractive, love children, like dogs and want both, take a chance to meet a guy who can say the same. I'm 5'10", 180 lbs, athletic, good-looking, financially successful, live LI, work NYC and am a truly nice guy. Photo, please! Happy to exchange. 3740 ☒ ☐

Blue-Eyed, Handsome, Passionate—Educated, successful businessman, healthy, sincere, honest and caring, with boyish charm and wit. Seeks slim, classy lady, 30s-40s, for his best friend, lover and soul mate. Enjoy the outdoors, dining, dancing, photography and much more. Note/photo/photo; will exchange. 3651 ☒ ☐

Tall, Handsome, Charming—Gentleman, 44, pin-striped, bearded, witty, intuitive, fit and Jewish, who loves ballet, jazz and yoga - seeks beautiful, very bright, personable, stable, athletic, very fit, leggy woman, 35-45. Photo. 3697 ☒ ☐

Beautiful, Brainy And Full-Figured—Female artist, entrepreneur, 28, seeks playful, intelligent, warm and handsome man, 30-45, for relationship to nurture body and soul. 3660 ☒ ☐

Jewish, Size 5 Brunette, Hazel Eyes—Professional, athletic...enough said. I seek my male counterpart, 38-45 (larger than size 5, please), with a wonderful sense of style and humor. Photo/phone. 3692 ☒ ☐

Let's Love Again—Pretty, bright, vivacious, Jewish divorcee, 50, with wit, warmth and class, seeks cultured, intelligent, adventuresome man with humor and zest for life. 3745 ☒ ☐

Mid 1940s Model—Sophisticated, classy engineering - featuring low mileage, a warm interior/exterior, willing to go 0-60 in the blink of an eye. Seeking the right passenger to share the joy ride of your life. Looking for male autophile, 45-55, who wants to share the excitement of the Grand Prix of life. Bio/photo a must. 3647 ☒ ☐

Sweet, Blue/Blond—Attractive female professional, 44, looking for her soul mate. He's tall, attractive and educated, 44-55, with family values. Picture. 3646 ☒ ☐

As Evening Cools—My thoughts turn to staying warm. A glass of wine or a hot chocolate are so much nicer when shared with an intelligent, attractive, successful 60ish gentleman with a warm heart. Here waits a lovely, copper-haired professional lady, petite and slender, hoping we can make sparks fly. 3658 ☒ ☐

Looking For Attractive, Decent Male—28-41, for dating and possible relationship. I am a quiet, single female, 28, 5'7". Note/photo, please. 3671 ☒ ☐

Single Dad, Mid-Late 40s, Sought—By beautiful blond, single mom. Please be, like me, a fit, successful professional. Note/photo/photo. 3649 ☒ ☐

You Are A Warm And Funny Lady—Who is younger than 54, shorter than 5'7", who is happy, upbeat, with a great smile and personality. You are sexy (pretty is good, too), who wants to meet an available man (me) who will be the love and lust of your life (me), who will also be your friend and confidant (me). I'm a very young 60, who loves his family, you, golf, tennis, people, movies, fine and not-so-fine wine, quiet and busy times, pizza, hot dogs and other forms of fine dining. Recent photo and note, please. 3681 ☒ ☐

Fairy Tale Fulfilled—In addition to wanting the usual attributes in a Jewish woman over 25 (nonsmoker, health-conscious, trim, intelligent, clever, attractive, fun...who enjoys city activities, skiing, boating, etc.), I'm looking for someone who is affectionate, who likes to touch and be touched, physically curious, adventurous and enthusiastic, and likes to be wrapped in my arms when we sleep. I'm a gentleman in public, creative in private, loving and attentive, a successful Jewish professional male, 37, 5'9", 150 lbs, among the one in six with herpes, looking for long-term relationship and kids. Note and photo. 3699 ☒ ☐

Vivacious Entrepreneur—Nonreligious Jewish female, loves life, health-conscious, 5'3", blond, blue eyes, 39, curvy and pretty. You are health-conscious, 40-46, successful, passionate, communicative, handsome, nonsmoker. We are loyal, trustworthy, great friends, looking for long-term relationship. Photo. 3636 ☒ ☐

HURRY UP AND CALL!!



CHRISTMAS GIFTS ISSUE

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Southern Female, MD—Seeks financially secure professional man, 38-52, who is simply adorable. Phone/photo. 3643 ☒

Humorous Renaissance Man—Handsome, successful CEO, athletic, fit, romantic, sincere, nice guy - already has dog and guitar, now seeks very smart, accomplished, unpretentious, very pretty, sensual woman, 32-47, perhaps well-analyzed, to be best friend and lover. Phone/note/photo, please. 3684 ☒

Needed—An interesting, successful, generous, loving man over 50. I'm late 40s, beautiful, smart, spiritual and a dancer/actress/writer/singer. If you're romantic, sexy, environmentally aware and have a garden terrace, that would be thrilling. I'll be your belly dancer, if you'll be my sheik. Photo/note. 3673 ☒

Bright, Attractive, Successful—Very athletic 30something, is seeking her gentleman of class. We both enjoy sports (watching and playing), are warmhearted, fun and have a great sense of humor. We are family-oriented, Jewish and non-smokers. We have a zest for life and all it has to offer. Picture please. 3744 ☒

Incredibly Sexy, Slim, Athletic—Cultured, long-haired brunette seeks liberal-minded professional man, 45-55. (Grown kids and pets allowed.) 3718 ☒

Sweet, Petite—Jewish woman seeks joy, laughter, commitment and contentment with one good man, 45 plus. 3670 ☒

Terrific Catch!—Handsome, wealthy, romantic man, 38, 5'10" - loves sports, the arts and travel. Looking for a 27-36, beautiful, smart, sexy woman for a fabulous romance. Note/photo. 3696 ☒

Beautiful Blond—42, elegant, slender, substance and style with varied interests desires intelligent handsome, fit and successful man 40-50, for lasting relationship. Note and photo, please. 3739 ☒

Tall, Handsome, Athletic—36, 6'2", 190, dark hair, professional, successful, caring, never married. Enjoys sports, family, travel, outdoors. Seeks pretty female, 24-34, who is caring, fit and slim. 3678 ☒

Assortments

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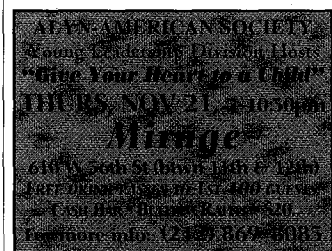
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NEW YORK MAGAZINE COMPETITION

prostitution—fees at Fleiss Academy.

bambimbo—Lourdes Maria Ciccone Leon.

transmsion—Doctored Woman, Medicine Queen.

Above, neology. Competitors are invited to provide the proper definition for an improper, invented word.

Results of Competition 864, in which you were asked for an *original* modern malapropism.

Report: The petting zoo of your minds. Amazing. Not always new, but amazing. Some of these reappear from previous malaproposals; others have their origins in the Code of Hammurabi. Never mind. Samples: The sidekick hot line. Remember the à la mode. Sleep in heavenly peas. Put the money in escarole. For all intensive purposes. David Mamet's *Glengarry Glenn Close*. Post-dramatic stress syndrome. Very close veins. He has a sick sense. Nature adores a vacuum. Rumors spreading like wildflowerers. A blessing in the skies. Oû sont les neiges downtown? The fault, dear Brutus, is not in our stars but in ourselves, that we are underthings. And Jesus swept. We moped, er, mopped, a bit ourselves. Hoping you the same.

First prizes of two-year subscriptions to New York to:

"We love the *Today* show's new floormat."
Toni Cobb, New Canaan, Conn.

The Meddlesome String Quartet
John N. Koch, Madison, Wisc.

"Don't upset the apricot."
T. Nash, Winston-Salem, N.C.

Runner-up prizes of one-year subscriptions to New York to:

"It scared the big cheeses out of me."
Bill Harriman, Niantic, Conn.

"You'll have to drive; I have carpool tunnel syndrome."
Roy L. Stern, M.D., Philadelphia, Pa.

"In Florence, we saw Maya Angelou's David."
Jan Verrey, Alexandria, Va.

"If I have to, I can do anything. I am strong. I am invisible. I am woman."
Karen Bracey, Burke, Va.

And Honorable Mention to:

"It doesn't take a genie to figure that out."
Paula Knowlton, Miami, Fla.

"He always comes up smelling like a roast."
Denise Wempe, Kansas City, Mo.

"... like a fish out of order."
Joel F. Crystal, Scarsdale, N.Y.

"He died interstate."
Tom Frenkel, Sunnyside, N.Y.

"Harry Kirschner, Harry Kirschner, Kirschner, Kirschner, Harry, Harry."
John Stark, Yonkers, N.Y.

"Beverly is the soul of wit."
Craig Wolfson, Spring Valley, N.Y.

"From every mountainside let Friedman ring."
Jean Vogelson, N.Y.C.

"Olive, the other reindeer, used to laugh and call him names..."
Carly Mary Cady, No. Hollywood, Calif.

"I pledge allegiance... and to the republic for Richard Stands..."
Domenica Conte, Closter, N.J.

"Hey, Mr. Tangerine Man, play a song for me."
Elisa Falciglia, Reston, Va.

"I love him because he's patient and forbearing."
D. Laurence, N.Y.C.

"Sure, we could all use a little luck o' the IRS."
James Doherty, Tiverton, R.I.

"The bride wore a Victorian gown with leg-o'-muffin sleeves."
Carol Hall, Southwest Harbor, Me.

"Her dancing was like pottery in motion."
Johanna Samuels, Santa Monica, Calif.

"Who is brave enough to belt the cat?"
Ivor Winiply, Glen Cove, N.Y.

"I believe in liver tea and justice for all."
Anna Lambiase, Brooklyn, N.Y.

"Well, that certainly is a finger in your cap."
Conrad C. Miller Jr., Hilton Head, S.C.

"Politics makes strange buffaloes."
Pat Seeley, Silver Spring, Md.

"That's not my bag of tea."
David W. Schwarz, New Orleans, La.

"Bill Clinton has his finger on the polls of the nation."
Linda Giordano, Florence, Ala.

"Nowadays every Tom, Dick, and Harry is a lesbian."
Mary Frances Cappiello, N.Y.C.

Baruch Utah Illinois
Andrea Sunderland, Chicago, Ill.

Pale hands I loved beside the salad bar.
Louise Jackson, Somerset, Mass.

Cry "Hammock" and let sleep the dogs of war.
Holly Thomis, Cambridge, Mass.

"He seemed to know what I was thinking, as if he had ESPN."
*similarly: Chuck Smith, Woodbridge, Va.
F. C. Taylor, Rochester, N.Y.*

The fog comes in on little caffeine.
Mary Kate Foley, Cranston, R.I.

"Why do those supermodels have to be such pre-Madonnas?"
Loren Cherensky, Metuchen, N.J.

"It was just the typical iceberg."
Joel Jacobs, Wantagh, N.Y.

"That's just the tip of the ice pick."
Rachel Shea, Cromwell, Conn.

"The possum's waitin' For me and my gal."
Laurie Foust, Leucadia, Ga.

"I lost my job at the restaurant when they started out-saucing."
Jeff Brawer, Brookline, Mass.

"If it's not one thing, it's another, double, double toilet trouble."
Duke Sperling, Rye, N.Y.

"Our entire household got domain poisoning."
Monica Duffy, Queensbury, N.Y.

"I'm so glad you shaved your beard—it took ten years off your life."
Deborah Monteforte, Belle Mead, N.J.

"Reporters everywhere, she was besieged by pavarotti."
Karl Levett, N.Y.C.

"During Prohibition, her grandfather made a fortune as a bootlicker."
Hy Komishane, Elizabeth, N.J.

"He has a fatish for ice cream."
Ed Rothofsky, Monsey, N.Y.

"Her husband is still in tents of care."
Winifred Furey, Boston, Mass.

"I heard Bernstein conduct Taco Bell's Canon in D."
*similarly: Elliot Simon, Brooklyn
Frank Pike, Barrington, N.J.*

"After he hit the home run, he gave all of his teammates hi-fis."
Rhoda High, Coral Springs, Fla.

"As Tip O'Neill said, all politics is loco."
Sarah Gay, Durham, N.C.

"March comes in like Orion and goes out like a lamb."
Peri Crystal, Scarsdale, N.Y.

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COMPETITION

"When my grandparents emigrated, they had to travel in storage."

David Gammon, Englewood, Fla.

"Gregorian chant is always sung acapulco."

Berry Bellinger, Washington, D.C.

"Carpe per diem."

Linnet Walker, Bradford, Vt.

"A box on you!"

Alexa Geller, West Hartford, Conn.

"The pay is lousy, but it has great French benefits."

Beverly Schenker, N.Y.C.

"He's been running around like a chicken with his legs cut off."

Phil Markert, Columbia, S.C.

"Plus ça change, plus c'est le meme clothes."

Barry S. Gillman, East Brunswick, N.J.

"The prisoner was naked as a jailbird."

Lucy Oblonsky, Middle Island, N.Y.

Competition Rules: POSTCARDS, PLEASE, TYPEWRIT- TEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 867, *New York* Magazine, 444 Madison Ave., New York, NY 10022-6999, or e-mailed to 76711.2310@computer-serve.com. It must be received by November 29. Editor's decisions are final, and all entries become property of *New York*. Results and winners' names will appear in the January 13 issue.

Kaminsky continued from page 82 off. You might want to check it out."

I did, and he was right.

Le Gigot (18 Cornelia Street; 627-3737), a compact little bistro that peers out from behind a warm-yellow façade, is a snug and inviting refuge from gray winter streets. Within, honey-colored white-oak mirror frames and zinc tabletops in the bar create a welcoming, Parisian feel. This atmosphere was very much the goal of owner Pamela Decaire, who was inspired by the French bistro Polidor. Decaire was most recently the manager of L'Espalier in Boston. Her chef and partner, Senegalese-born Alioune Ndiaye, worked under Maurice Astri, who was Richard Nixon's personal chef. (Does that mean he knows how to make Nixon's favorite dish, ketchup and cottage cheese?) Lately, he has cooked around town, most recently at Bistrot Margot.

Ndiaye is into powerful flavor. He has a liberal hand with seasonings, particularly black pepper. His foie de poulet appetizer features sautéed chicken livers in a hearty brown sauce of balsamic vinegar and veal stock flavored with bacon, shallots, pepper, and the herbes de Provence that Ndiaye adds to many of his dishes. The crevette et coquille appetizer presents seared sea scallops and thinly sliced shrimp on a bed of mesclun, surrounded by sliced beets and covered with white truffle oil—an unusual congeries of tastes that was briny and woodsy at the same time.

Confit de canard is made from scratch, marinated for two days in herbs de provence, black pepper, and sea salt. The tender duck meat fell apart at the touch of a fork and sat nicely, on that same fork, with a mouthful of delicious garlic-and-leek mashed potatoes. The côte de boeuf (grilled prime rib) was long on flavor but equally long on fat. The gigot flambéed with Pernod is dramatic and, as one would hope in a restaurant with this name, lovely.

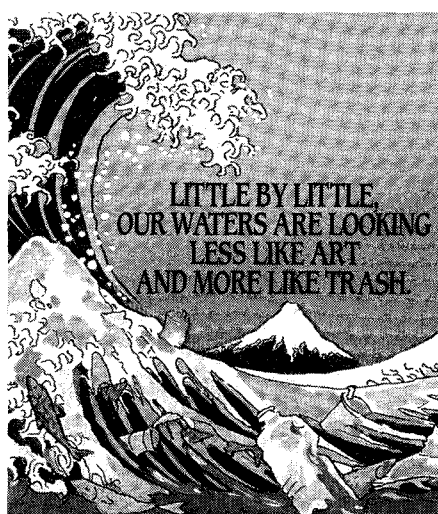
Bouillabaisse, served in a sauce of Pernod, fennel, tomato, and fish stock, is deep and complex, a good winter dish. The grilled salmon was accompanied by a sauce of sea scallops and tarragon, but salmon has such a distinctive taste that I prefer it less adorned. Desserts, apart from a sweet and crunchy raspberry tart, were forgettable. The cheese plate is a nice idea, but I could have stood some more variety and smaller hunks. The wine list is small, well chosen, and a bit pricey—but then, I have paid a lot more for less pleasing food.

Le Gigot is open 5-11 p.m. Mon.; 11 a.m.-11 p.m. Tues.-Thurs.; 11 a.m.-midnight Fri.; 10 a.m.-midnight Sat.; and 10 a.m.-11 p.m. Sun. Appetizers \$5-\$11 (foie gras); entrées average \$15.50. Wine and beer. A.E.

Solutions to last week's puzzles

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L A A O E P A E
EARLS RESPONDER
A C Y M P T I S
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DISSENT BRAILLE
E T A R L O
SOSO PLEASANTRY
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IFYOUKNOWSUSHI SCOW
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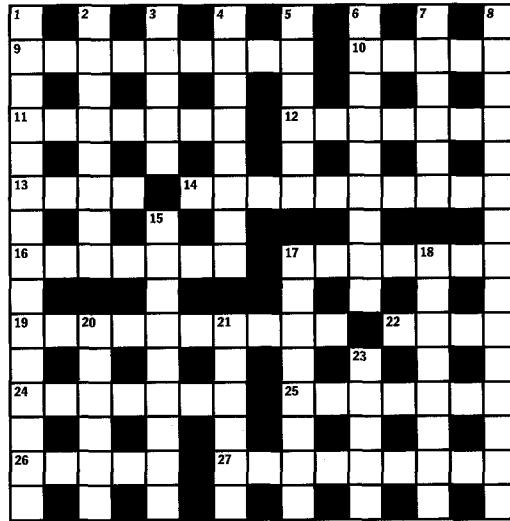
Ad A Public Service of Council This Publication

SEPA

The 'Guardian' Crossword

ACROSS

- 9 Not straight and with future too unsettled. (3,2,4)
 10 Pack animal brings everything back around morning. (5)
 11 Oriental seen in Chinese city, having a sly look. (7)
 12 Dot three i's perhaps, many find it silly. (7)
 13 Cattle without water. (4)
 14 Capital footwear. (10)
 16 Play an exaggerated role in a covert organisation. (7)
 17 One is not bound to enjoy this. (7)
 19 Their union offers security. (4,3,3)
 22 Rigid forms of worship. (4)
 24 Lower speeds ordered on both sides of the river. (7)
 25 She puts on other people's clothes. (7)
 26 Peer in uniform. (5)
 27 They add grace to manners, perhaps. (9)



DOWN

- 1 Mate takes steps to provide communication between decks. (9,6)
 2 See great changes in overseas accommodation. (8)
 3 Join in a fortissimo number. (5)
 4 Breaking foot, totters a bit. (8)
 5 It's erected for the reception. (6)
 6 Matches in leagues. (9)
 7 A good man in the mine, though too old for the job nowadays. (4, 2)
 8 Coach for trippers? (7,8)
 15 An arm put round a pretty girl in game. (9)
 17 The author is not in. (8)
 18 Straightening bandages. (8)
 20 Company show displeasure with failure to accept responsibility. (3-3)
 21 Order posted by a tyrant. (6)
 23 Waves on the pools. (5)

© 1996 The Guardian.

'Nineties-Speak': 'Cue' Crossword . By Maura B. Jacobson

ACROSS

- 1 Matterhorn, for one
 4 Attires
 9 TV control
 13 Nautical "stop!"
 18 Lawbreaker
 20 Sacro's go-with
 21 Whodunit pooch
 22 Not even once
 23 Melville adventure
 24 Rain on my pomade
 26 Hackneyed
 27 West Point freshmen
 29 Between Q and V
 30 Caused (oneself) to go
 31 Code of behavior
 33 Kin of a bottle
 34 Duo after sol
 37 Bonifaces' places
 38 Grow molars
 40 Blow one's stack
 43 Fixed allotment
 44 Adrift
 45 Do over the window box
 48 Leif's father
 49 — Lanka
 51 Schlep
 53 Popeye's colleagues
 55 Dressing-down time
 60 Depends (on)
 61 Bent the truth
 62 Pop music's — Lobos
 63 Remainder
 65 River of Flanders
 66 Unheated
 68 Saudi, e.g.
 70 The heart of the matter
 71 Top cards in most games
 72 Confederate
 73 Tom-tom
 74 Speak ill of
 75 Triumphal structure
 77 Luggage piece
 79 Back-and-forth on the answering machine
 83 Utterly silly
 85 Warmed the bench
 86 Poe's Annabel
 87 Like Uncas
 90 Berlioz and Elizardo
 92 Dutch capital, with "The"
 95 "Vagabond Lover" Rudy
 97 Using foreign suppliers

DOWN

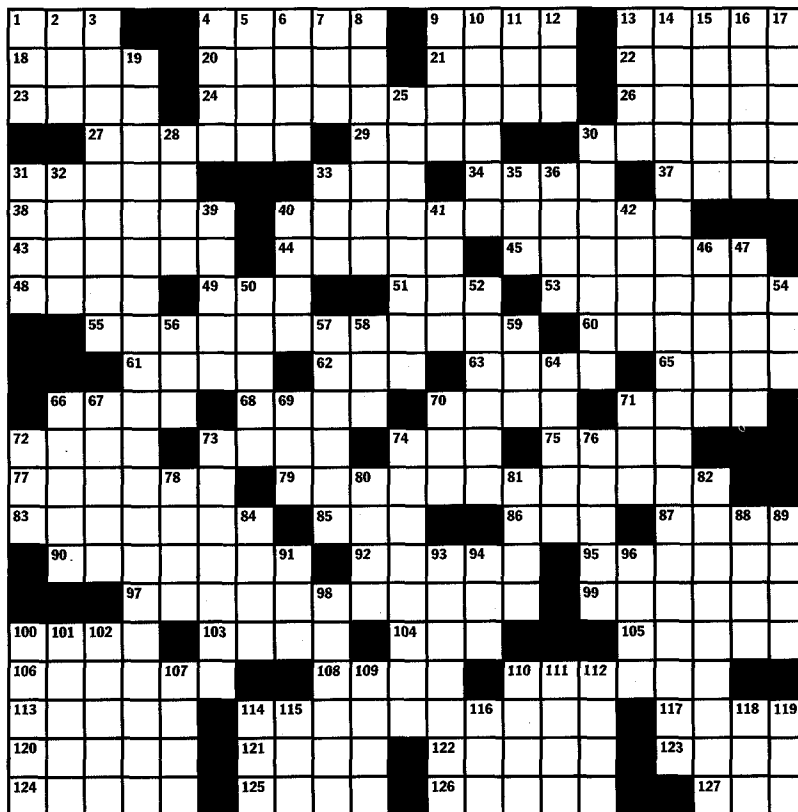
- 99 Football team
 100 Annals unit
 103 British prep school
 104 Historic Eur. realm
 105 With regard to
 106 Opera spear-carriers
 108 In the sack
 110 Living creatures
 113 Less doubtful
 114 Corporate cutting back
 117 Active Italian volcano
 120 Decree
 121 Inventor's start
 122 "Prince of Tides" actor
 123 It's often in a jamb
 124 Plane reservations
 125 Foot; prefix

- 126 "Whither thou — . . ."
 127 Channel 4, in N.Y.C.

DOWN

- 1 G.I.'s address
 2 Apollo moon craft
 3 Predictive
 4 Bee Gees name
 5 Wings for Latin birds
 6 Frees from
 7 Exclamation from Scrooge
 8 Egyptian amulets
 9 Pub missile
 10 "To make dictionaries — work": Samuel Johnson
 11 — moment's notice
 12 Install, as linoleum
 13 Bet before the deal
 14 Short
 15 Airmail word: Fr.
 16 — Hall, New Jersey campus
 17 Himalayan hikes
 19 Potentially offensive
 25 Netanyahu's people
 28 Sonic feedback
 30 Walk-on role
 31 Raison d'—
 32 Eye drop
 33 Write down hastily
 35 Ventilate
 36 Two of these make an African fly

- 39 Follow as a result
 40 Writer Sheehy
 41 Praise
 42 Nastase of tennis
 46 Ear pollution
 47 Kilmer verse
 50 Speed-trap device
 52 Flashy
 54 Soviet territorial div.
 56 One of the Caesars
 57 Fireplace sight
 58 Younger Reiner
 59 "Are we there —?"
 64 Western classic, 1953
 66 Cymbals sound
 67 Kukla's associate
 69 Dirt-road groove
 70 Humdinger
 71 Play to the audience
 72 Second Mrs. Sinatra
 73 Signifies
 74 Disconnects
 76 "Superman" star
 78 In — (in position)
 80 "Oz" lion
 81 Designer Cassini
 82 Texas gulf city
 84 In olde times
 88 What children should be, in a saying
 89 Portable dwelling
 91 Sault Sainte Marie Canals
 93 Bracing for action
 94 Individuelle
 96 King or Shepard
 98 Not bedazzled
 100 Ayes
 101 Ooze
 102 Heart chambers
 107 Part of B.A.
 109 — B'rith
 110 Liver fluid
 111 Tolkien characters
 112 "By the Time — to Phoenix"
 114 Tango finale
 115 Keats form
 116 Animal enclave
 118 San Francisco hill
 119 Circle segment



Swept Away

As sweeps month yields its first casualties, Sandy is ready with some replacement dreck.

From the magazine that brought you
Saturday Night Fever.

BADDER PUBLICITY

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& KYLE BAKER**

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It's Lucci vs. Lucci!



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Carroll O'Connor, Lauren Tewes, Gary Bussey.

JOIN ER'S NOAH WYLE FOR A RARE INSIDE LOOK AT THE ORGANS OF YOUR FAVORITE STARS.

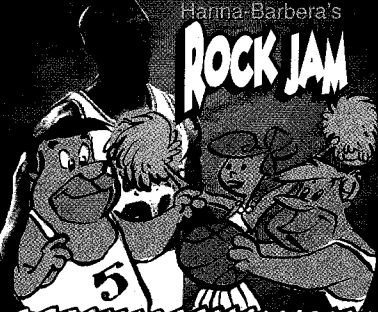
LET'S ALL GIVE A BIG BILL CLINTON WELCOME TO LONI ANDERSON—HEY, SOLDIER, THAT DOESN'T MEAN TAKE OFF YOUR PANTS!



LIVE FROM BOSNIA, BOB DOLE ENTERTAINS THE TROOPS WITH ALL THOSE NASTY CRACKS HE KEPT INSIDE IN ONE HILARIOUS, UNEXPURGATED HOUR...

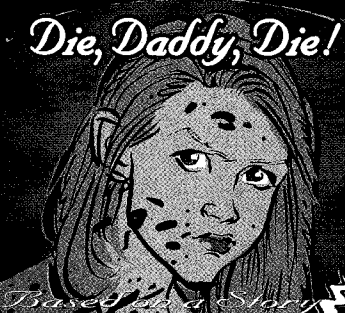
Hanna-Barbera's

ROCK JAM



Someday maybe Fred will win the fight, and that cat will stay out for the night...

Die, Daddy, Die!



AFTER WHAT HE DID TO HER, CLAIRE DANES DIDN'T GET MAD. SHE GOT DAD.

THE NIGHT OF EVERY CELEBRITY

THEY'RE ALL HERE, MILLIONS OF THEM, IN ONE CELEBRITY-CRAMMED HALF HOUR!

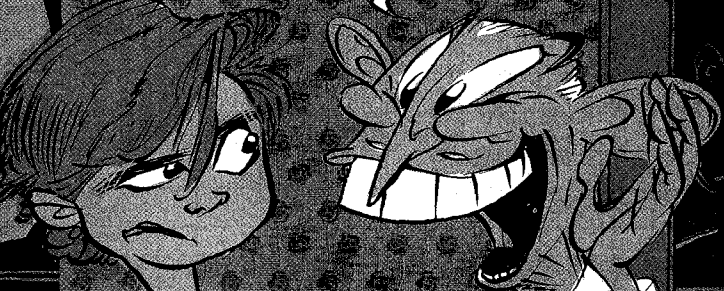


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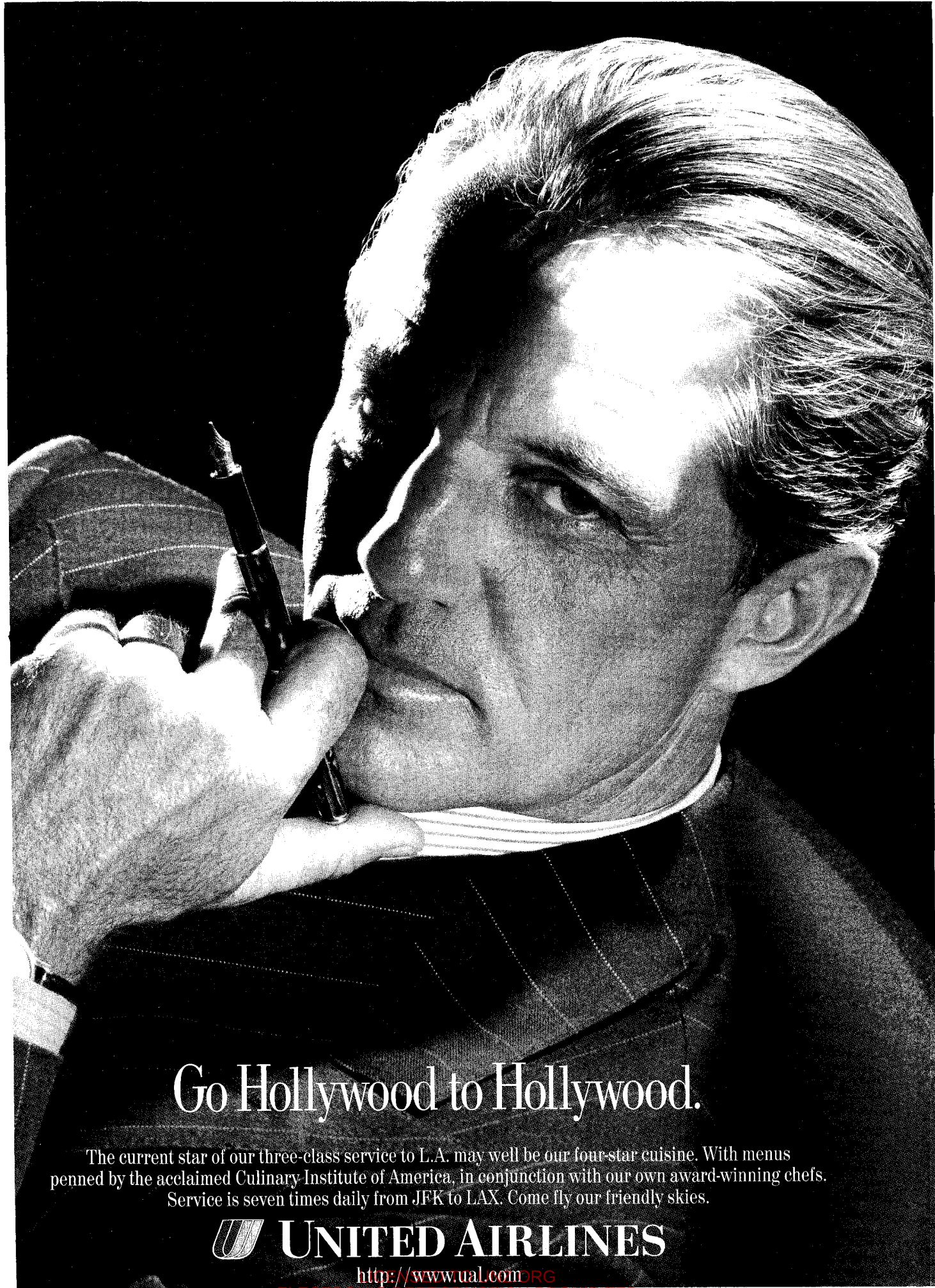
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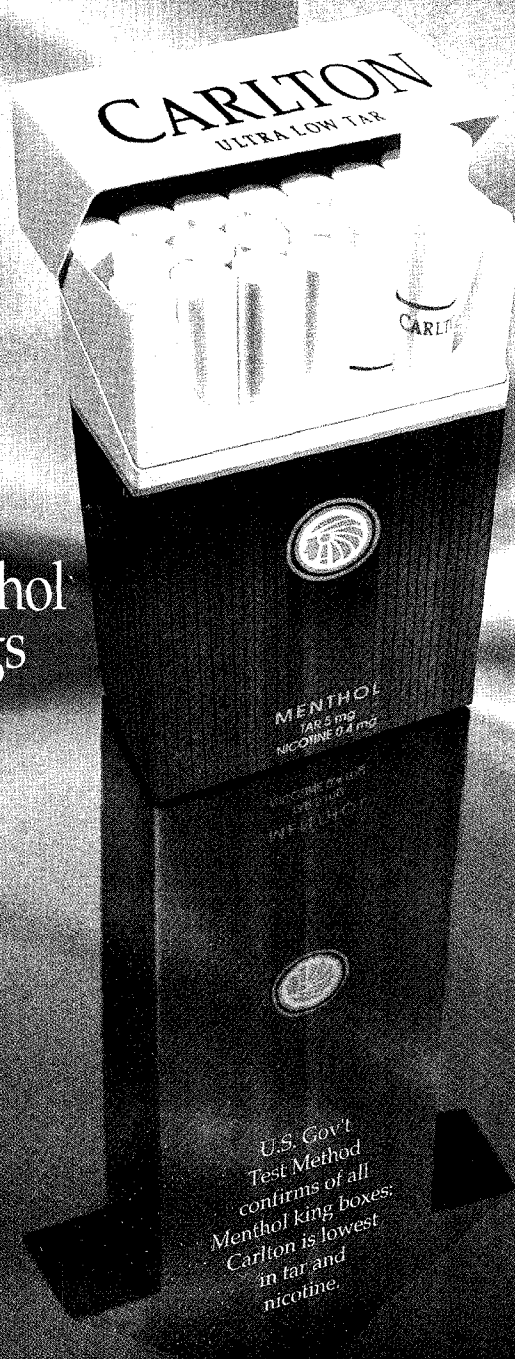
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